

## WHC Nomination Documentation

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SITE NAME ("TITLE") The Statue of Liberty

DATE OF INSCRIPTION ("SUBJECT") 2/11/1984

STATE PARTY ("AUTHOR") UNITED STATES OF AMERICA

CRITERIA ("KEY WORDS") C (i)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:  
The Committee made no statement.

### BRIEF DESCRIPTION:

Made in Paris by the French sculptor Bartholdi, with help on the metalwork from Gustave Eiffel, this symbolic monument to liberty was a gift from France on the centenary of American independence. Standing at the entrance of New York Harbor it has welcomed millions of immigrants to the United States of America since it was inaugurated in 1886.

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1.b. State, province or region: State of New York

1.d Exact location: The perimeter of Liberty Island constitutes the boundary of the nominated property. Universal Transverse Mercator coordinates of a polygon enclosing the property are:

A 18 580820 4504520	B 18 580700 4504340
C 18 580390 4504620	D 18 580515 4504780

Long. 74°02'42» – 74°02'53» W ; Lat. 40°41'10» – 40°41'40» N

The Statue of Liberty

Nomination to the  
World Heritage List

by the  
United States of America

1983

## 1. SPECIFIC LOCATION

a) Country

United States of America

b) State, Province, or Region

State of New York

c) Name of Property

Statue of Liberty, or Liberty Enlightening the World. (The latter name is that affixed to the Statue by her French creators.)

d) Exact location on map and indication of geographical coordinates

The perimeter of Liberty Island constitutes the boundary of the nominated property. Liberty Island is identified by the shaded area on the United States Geological Survey map that accompanies this nomination. Universal Transverse Mercator coordinates of a polygon enclosing the property are:

A	18 580820 4504520	B	18 580700 4504340
C	18 580390 4504620	D	18 580515 4504780

## 2. JURIDICIAL DATA

a) Owners

The Statue of Liberty, "a gift from the people of the Republic of France to the people of the United States"\*, is owned by the Government of the United States and is administered as a unit of the National Park System, by the National Park Service, U.S. Department of the Interior.

b) Legal Status

The legal status of the Statue of Liberty, which forms part of the Statue of Liberty National Monument, is determined by its ownership by the Federal Government.

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\*Extract from the text of the dedicatory plaque.

Cultural areas under the administration of the United States Government possess the highest level of protection available under U.S. law. Exhaustive sets of codified standards govern their management and administration. Internal mechanisms exist to report on dangers to their integrity; such examinations and findings are a matter of public record. Ordinarily, such properties are immune to intervention from external private interests, except under public license or contract. Finally, an independent Federal Government agency, the Advisory Council on Historic Preservation, reviews all matters affecting their cultural qualities; the administrative regulations governing this review provide for the participation of the public in the decision-making process.

The Statue of Liberty, although it has been under Federal administration since its construction, was established as a unit of the National Park System by proclamation of President Franklin D. Roosevelt in 1933. The National Monument at that time consisted of only the immediate precincts of the Statue. The rest of the island became part of the National Monument in 1937. Since 1965, the Statue of Liberty National Monument has also included Ellis Island.

The Statue of Liberty is subject to general historic preservation legislation of the Federal Government. The relevant legislation includes the Antiquities Act of 1906 (34 Stat. 225); the Organic Act of 1916 (39 Stat. 535), which created the U.S. National Park Service; the Historic Sites Act of 1935 (49 Stat. 66), which established a national policy to preserve "historic sites, buildings, and objects of national significance," and the National Historic Preservation Act of 1966, as Amended (P.L. 96-515). (Copies of this general legislation have not been included with this nomination.)

Executive Orders that pertain directly to the Statue of Liberty National Monument are Presidential Proclamation No. 1713 (October 15, 1924) creating the Statue of Liberty National Monument within the military establishment known as Fort Wood; Executive Order No. 6228 (July 28, 1933) transferring the National Monument from the jurisdiction of the War Department to the National Park Service of the Department of the Interior; Presidential Proclamation No. 2250 (September 7, 1937) adding the remainder of the island to the Statue of Liberty National Monument; and Presidential Proclamation No. 3656 (May 11, 1965) adding Ellis Island to the Statue of Liberty National Monument. (Copies of the items mentioned in this paragraph appear in the Appendices to this nomination.)

A cooperative agreement (October 7, 1955, as amended) governs relations between the American Museum of Immigration, Inc., a private organization concerned with the operation of the museum in the base of the Statue, and the National Park Service; matters of primary concern relate to the maintenance of the museum.

c) Responsible administration

Secretary of the Interior  
U.S. Department of the Interior  
Washington, D.C. 20240

Director  
National Park Service  
U.S. Department of the Interior  
Washington, D.C. 20240

Superintendent  
Statue of Liberty National Monument  
Liberty Island  
New York, New York 10004

### 3. IDENTIFICATION AND INVENTORY

#### a) Description and Inventory

Frédéric Auguste Bartholdi, a French sculptor, designed the external form of the Statue of Liberty, for the internal support of which Gustave Eiffel devised a remarkable frame. Richard Morris Hunt, an American architect, planned her base.

Physically, the Statue of Liberty, dedicated in New York Harbor in 1886, is a hollow 46-m (151-foot) figure consisting of sheets of hammered copper hung on an iron structural framework; the sheets are riveted so as to make the surface, from a distance, appear continuous. She rests on a 27-m (89-foot) pedestal of granite and concrete atop a massive concrete foundation set 6 m (20 feet) deep into the center of former Fort Wood. Fort Wood, an 11-pointed star-shaped battery, was built for the defense of New York Harbor in 1808-11, and modernized in the 1840s.

The Statue appears draped in a Roman toga. She clasps the uplifted torch of freedom in her right hand and cradles a tablet or "book" marked with the Roman date July 4, 1776 (the date of the United States Declaration of Independence), in her left arm. She is caught in mid-stride, stepping forward from the broken shackles of slavery. Part of the chain lies in front of her right foot, the heel of which is lifted as in walking. The other end of the chain, which appears broken, rests in front of her left foot.

The Statue of Liberty is the prime feature of Liberty Island (officially known as Bedloe's Island until 1956), a flat 5-ha (12-acre) island in the upper bay of New York Harbor, within the territorial waters of New Jersey. The island above the mean low-water mark is under the jurisdiction of New York State. Liberty Island is approximately 0.6 km (3/8 mile) offshore from Jersey City, New Jersey, where the State has recently established Liberty State Park to enhance the setting of the Statue, and 2.6 km (1-5/8 mile) from the Battery, the southern tip of Manhattan Island. Liberty Island is accessible by regularly scheduled ferry service from both Jersey City and Manhattan.

Approximately 1 km (5/8 mile) to the north of Liberty Island is Ellis Island, which was from 1892 to 1954 the landing station for some 12 million immigrants to the United States. Since 1965, Ellis Island has been administered along with the Statue of Liberty as the Statue of Liberty National Monument. (Ellis Island is not, however, included in this nomination.)

The Statue's pedestal is one of the heaviest pieces of masonry ever built. It rises 27 m (89 feet) above its foundation. Its outer walls consist of 45 courses of granite; its interior is a massive shaft of concrete.

At the 9-m (29-foot) level in the pedestal, four huge iron girders are built horizontally into the walls, forming a square around the inside. At the 25.6-m (84-foot) level, near the top, a similar set of girders is placed. These two sets of girders are joined by eye-bars which continue up to become part of the frame of the Statue itself. The Statue is thus firmly anchored to the pedestal.

At the sixth level within the pedestal, where its walls recede, an observation platform, or balcony, surrounds it. Doors from the interior open onto this platform, at the Statue's feet. Here, at its top, the pedestal is 13.25 m (43.5 feet) square, and has its corners indented, making it octagonal in shape. The central interior shaft in the pedestal is an 8-m (26.5 foot) square opening. A stairway system rises from this base level to the crown of the Statue, the equivalent of 12 additional stories above.

Two spiral stairways, each of 168 steps, wind around the same central column. One is used for ascent, the other for descent. Two rest platforms, at one-third and two-thirds the distance to the top, enable visitors to pause in their climb, and to view the interior structure of the Statue.

The interior iron framework is a formidable and intricate piece of construction. Four huge iron posts, bolted to the steel girders in the pedestal, run from the base of the Statue to her top, forming a pylon that bears the weight of the structure. Out from this central tower is built a maze of smaller beams, or angle irons, approaching the shell, each of which supports a set of the thin copper sheets 2.5-mm (3/32-inch) thick that compose the Statue's exterior form. These smaller beams are fastened to the principal frame in such a way that each copper sheet is supported independently.

The copper sheets are attached by rivets to a series of copper saddles, fastening the skin to iron strapwork supports. This combination gives rigidity to the copper forms, for the straps are bent to conform to the curves in the copper sheets.

The copper sheets are themselves joined by some 300,000 copper rivets. The rivets are countersunk so as to encourage a seamless appearance from the exterior.

The right arm, which bears the torch, has long been closed to the public. The lengthy ladder in the arm is used by the maintenance staff when replacing the lighting fixtures in the torch.

At the top of the stairway is the observation room, within the Statue's head -- 79.25 m (260 feet) above sea level and capable of containing 30 people. A series of 25 windows forms the jewels of the crown beneath the 7 rays or spikes of the diadem. The tablet in the left hand can best be seen from this level.

The Statue's torch is lit from the interior by a cluster of 1,000-watt high-intensity incandescent lamps and a number of smaller lamps that reflect through shards of red- and yellow-tinted cathedral glass. The present exterior floodlighting system includes 96--1,000-watt incandescent lamps enclosed in floodlight projectors and 16--400-watt mercury vapor lamps.

#### OTHER FEATURES ON LIBERTY ISLAND:

Work to accommodate the American Museum of Immigration, begun in 1962, was finished in 1972. To accommodate the museum, the entrance to the pedestal through Fort Wood was remodeled and an additional three levels were built around its base. The Statue's entrance lobby, stairs, restrooms, exhibits, and the American Museum of Immigration, situated above mechanical rooms, heating and cooling plants, offices, and staff work rooms, are now part of Fort Wood and the pedestal.

Liberty Island is developed with a landscaped mall and broad walks including a perimeter walk encircling the public area of the island (roughly its southern two-thirds). Among features of interest are bronze statues of the five figures most important in the Statue's history (Edouard Laboulaye, Gustave Eiffel, Frédéric Bartholdi, Joseph Pulitzer, and Emma Lazarus), which stand in a grassy plot at the intersection of the mall with the walk to the ferry landing. They were executed by American sculptor Phillip Ratner and placed at this site in 1982.

The primary improvements to Liberty Island were completed in the mid-1950s after the removal of temporary World War II military structures. In that connection, it should be noted that the structures of recent construction on Liberty Island do not contribute to the qualities for which the Statue was added to the National Park System. These include several modern administration and concession buildings, living quarters for Park personnel, and docking facilities.

These structures serve management purposes and occasionally require alterations necessitated by changes in their functions. Modifications of these support buildings will reflect a compatible architectural style and will not intrude upon the prime historic resource of the island, the Statue of Liberty herself.

In addition, the recently remodeled administrative and exhibit areas in the base of the Statue do not contribute to the significance of the Statue of Liberty National Monument. They include the entrance, office, storage, and exhibit areas, and the American Museum of Immigration.

DIMENSIONS OF THE STATUE OF LIBERTY

	Meters	Feet	Inches
Height from base to torch	46.1	151	1
Foundation of pedestal to torch	93.0	305	1
Heel to top of head	34.0	111	1
Length of hand	5.0	16	5
Length of index finger	2.5	8	0
Circumference at second joint	1.4	3	6
Head from chin to cranium	5.3	17	3
Head thickness from ear to ear	3.0	10	-
Distance across the eye	0.7	2	6
Length of nose	1.1	4	6
Length of right arm	12.8	42	-
Greatest thickness of right arm	3.7	12	-
Thickness of waist	10.7	35	-
Width of mouth	0.9	3	-
Length of longest ray	3.5	11	10
Length of tablet	7.2	23	7
Width of tablet	4.1	13	7
Thickness of tablet	0.6	2	-
Height of granite pedestal	27.1	89	0
Height of foundation	19.8	65	0
Weight of the Statue	ca. 200,000 kg (450,000 lb)		
Copper	ca. 80,000 kg (200,000 lb)		
Iron and steel	ca. 120,000 kg (250,000 lb)		

SOURCE: Adapted from Benjamin Levine and Isabelle Story, Statue of Liberty (Washington, DC: National Park Service, 1952, 1957), p. 25.

b) Maps and/or plans

The following item appears with the signature page of this nomination:  
United States Geological Survey Map (Scale 1:20,000) showing the  
location of Liberty Island.

A general plan of Liberty Island immediately follows this page of text.

c) Photographic and/or cinematographic documentation

Black and white illustrations are dispersed in Sections 3a and 3d.

In addition, a set of color slides of current views, "A Walk Inside  
the Statue," has been forwarded separately.

All illustrations may be reproduced without fee or permission. They should  
be credited to the U.S. National Park Service.

## d) History

### Origins

A history of the Statue of Liberty Enlightening the World must begin with a resume of the career of Édouard René de Laboulaye, a French author and professor. The inspiration for the Statue arose from his dream of international friendship, peace, and progress. His friend Frédéric Bartholdi would give form to the idea. The genesis of the Statue lay in their creative collaboration.<sup>1</sup>

Laboulaye, a notable scholar of the history of law, long admired the United States and its political institutions, and, though he never visited the United States, wrote extensively on American history and government. He was a 19th-century liberal who favored the victory of the North in the American Civil War. Indeed, along with like-minded intellectuals and opinion-makers, he played a significant role in keeping France neutral in that conflict. He saw the Northern victory as a vindication for the utopian or visionary view he entertained of the United States. The fervor of his sentiments is vividly reflected in the following extract from a letter he wrote to an American friend in Boston in November 1864:

Abolish slavery, and the cause of Liberty is won in Europe. For four years, the South has tried to deceive opinion, but the abolition of slavery in the North, and its maintenance in the South has dissipated all false impressions. It will make a great movement of opinion in our favor, and the South will lose its last illusion. It will fall under the curse of all, and slavery will fall with it. This will be the victory of Humanity and of Liberty.<sup>2</sup>

Laboulaye's views on America were formed in light of the history, to his day, of relations between France and the United States. Alliance with France had been vital, probably crucial, to American victory in the Revolution. This friendship was sealed in blood, for French soldiers lay buried on American battlefields. Although interrupted by the quasi-war of 1798-99 and several harsh diplomatic disagreements, the formal relations between the compatriot nations had ordinarily been reciprocally warm, and the personal relationships numerous and congenial.

To illustrate the latter point, successive changes of regime in France had brought disparate groups of French exiles to the United States. A number of these individuals were illustrious: Chateaubriand, Talleyrand, Albert de Beaumetz, La Rochefoucauld-Liancourt, Comte de Ribbing, the future King Louis Philippe, Joseph Bonaparte, and Hyde de Neuville. Many of these figures eventually returned to France; others remained to enrich American culture.

France, in a somewhat different way, exerted an attraction on Americans. In the early and mid-19th century, for example, Americans interested in specialized fields of education and art worked or trained in France. These included James

MacNeill Whistler, George P. Healy, Augustus St. Gaudens, William Morris Hunt, and the latter's brother, architect Richard Morris Hunt, who would design the pedestal of the Statue of Liberty. (Richard Morris Hunt, who studied at the Ecole de Beaux-Arts, assisted Hector Martin Lefuel in the construction of the new Louvre.)

Laboulaye employed the good feeling prevailing toward the United States in France as a foil to indict the regime of Napoleon III. He contrasted the spirit and behavior of American leaders, such as Washington, with his Emperor's autocratic political methods. He used his pen to level his criticism in this manner, in such writings as Histoire des États-Unis, and he also lectured on the theme. Eventually, Napoleon forced him to stop lecturing on American subjects.

Napoleon's fall, however, permitted Laboulaye to re-enter literary and political life. Laboulaye's convictions were to triumph in another way, for they were to be incarnated in sculptural form.

Frédéric Auguste Bartholdi, the sculptor of Laboulaye's ideal of Liberty, had trained in painting with the portrait artist Ary Scheffer, in sculpture with Jean-François Soitoux and Antoine Etex, and in architecture with Eugène Emmanuel Viollet-le-Duc. At 22, Bartholdi executed a twice-lifesize statue of Gen. Jean Rapp, erected in Colmar, the home of both the subject and the sculptor, in 1856. He had thus already shown a tendency toward work in large proportions when, that same year, he first traveled to Egypt. His tour there infused him with admiration for the grand sculptural scale on which the ancient Egyptians had worked, and unquestionably influenced the epic dimensions of his future projects.

Bartholdi was in Laboulaye's circle of acquaintances. Laboulaye apparently first suggested a memorial to honor the birth of the American nation and the lasting friendship between France and America to the young sculptor in the summer of 1865, when French popular sentiment toward America had been deeply affected by the assassination of President Abraham Lincoln.

Bartholdi did not at once embrace Laboulaye's idea. In 1867, on the contrary, he began an effort to persuade Khedive Ismail of Egypt to support construction of a colossal statue for erection at the northern entrance to the Suez Canal, a Franco-Egyptian project then nearing completion through the genius of Ferdinand de Lesseps. Bartholdi journeyed to the opening ceremonies of the canal, in 1869, to promote his project and other building plans in Egypt, but nothing came of his efforts.

Bartholdi would later deny any direct connection between the proposed "Progress" or "Egypt Carrying the Light to Asia," and the Statue of Liberty, but the similarities of the two projects, as evidenced by the models Bartholdi prepared, are rather marked. Both featured colossal torch-bearing female deities placed at the entrances to key waterways, where they were intended to serve as lighthouses -- and symbols.

Bartholdi's papers give evidence that he began to contemplate a project for America in 1869. By the time the idea had formed sufficiently in his mind to inspire him to go to the United States, in 1871, France was suffering the calami-

tous aftermath of defeat in the Franco-Prussian War. This conflict touched Bartholdi in several ways. As a soldier, he played an ineffectual role in trying to prevent the seizure of his native Alsace by a resurgent Germany. Along with Lorraine, however, Alsace was torn from France and ceded to the new German Empire.

Symbolic manifestations of France's humiliation, to the sculptor, as he pursued his own projects, were the approaching completion of Ernst von Bandel's 28-meter statue of "Arminius," in Westphalia, which bore blatant anti-French inscriptions, and the beginning of Johannes Schilling's "Germania," a 10-meter figure erected at Rudesheim, near the Rhine.

In early 1871, at one of the darkest hours of French fortunes, Bartholdi again discussed the prospect of a Franco-American monument with Laboulaye. Laboulaye trusted that the friendship between the two nations would endure, and suggested that the centennial of the United States' independence, then 5 years hence, would be an auspicious time to put in place a memorable symbol of the relationship. Laboulaye encouraged Bartholdi to go to America and sound out the possibility of joint efforts to erect a suitable monument. Laboulaye's wide circle of correspondents in America would be a distinct aid to Bartholdi. As Bartholdi recalled, Laboulaye said:

without any doubt there would be at the hundredth anniversary of the Independence of the United States a movement patriotic and French in America. "Go to see that country," said he to me. "You will study it, you will bring back to us your impressions. Propose to our friends over there to make with us a monument, a common work, in remembrance of the ancient friendship of France and the United States. We will take up a subscription in France. If you find a happy idea, a plan that will excite public enthusiasm, we are convinced that it will be successful on both continents, and we will do a work that will have a far-reaching moral effect."<sup>3</sup>

Bartholdi indicates that when he arrived in New York Harbor, the plan for the Statue took clear form in his mind. In America, which he toured from coast to coast for 5 months, he was received by President Ulysses S. Grant, Senator Charles Sumner, Henry Wadsworth Longfellow, and many others, who offered him hospitality and encouragement.

After his return to France, Bartholdi began work on a model. In the years 1871-75, he continued to refine the figure and executed other works. Public fundraising for the Statue in France did not begin in earnest until 1875. Some scholars have suggested that this long delay, which prevented completion of the project in time for the U.S. centennial, arose from the desire of Bartholdi's backers to await an opportune time for the public announcement of a project that had rather explicit political overtones. According to this theory, the Statue

was not a proposal that the various factions of monarchists or the radical left could be expected to embrace readily. The political situation in France was, indeed, in flux in the years 1871-75, but equally important, the economic situation was also volatile, making the prospects of a public solicitation doubtful.

The formation of the Franco-American Union in 1875, with Laboulaye as president, in any case, coincided with the definitive rise to power of moderate, or liberal, republicans, including Laboulaye and his circle, in the French Government. For example, a useful connection was established with the appointment of Bartholdi's cousin as the French Minister to the United States. The succeeding years, furthermore, witnessed an extraordinary renaissance of French economic, artistic, intellectual, and scientific vigor; the climate was suited to the accomplishment of the effort to erect the Statue.

The energy and confidence of the Statue's supporters are evident in the following extract from the first appeal to the French public, which stated the goal and method that were to be used to erect the Statue:

This monument will be executed in common by the two people, associated in this fraternal work, as they were formerly in founding Independence.

We shall make a gift of the Statue to our friends of America; they will unite with us to provide the cost of the execution and of the erection of the monument which will serve as a pedestal.

We will thus affirm, by an imperishable souvenir, the friendship which the blood shed by our fathers had sealed in days of yore between the two nations.

Let us re-unite to celebrate this fete of modern peoples. It is necessary for us to be harmonious in order to give to this manifestation the start that it ought to have, to be worthy in the end of the past. Let each bring his mite, the smallest subscriptions will be well received. Let the number of signatures express the sentiments of France.<sup>4</sup>

Despite the economic, intellectual, and political prowess of her prime backers, Liberty was thus not to be financed by either the French central government or a small elite group. The first fundraising efforts of the French committee focused on municipalities, civic associations, and businesses. When these efforts did not yield sufficient funds to meet the costs of construction, a lottery and other devices, including concerts and the sale of models of the Statue, were utilized. These efforts brought in contributions sufficient, by July 1880, to insure the completion of the project, on which Bartholdi and a corps of skilled workmen were already hard at work. More than 100,000 individuals subscribed, and 180 towns and municipalities. The total contributed was the equivalent of about \$400,000.

### Construction of the Statue:

Bartholdi supervised construction, in the workshops of Gaget, Gauthier, et Compagnie at 25 Rue de Chazelles in Paris. The preliminaries to construction included choice of the material, which had to be light, easily worked, and able to resist the maritime climatic conditions to which the Statue would be exposed. Bronze was too heavy. Copper, relatively light and easily worked, was chosen. Another key decision was to utilize an interior skeleton of iron that would support the thin copper sheets of which the Statue's exterior would be composed. Such a "hollow" design would permit maximum ease of access to the interior of the head and the torch.

To arrive at the final form of the Statue required a three-step enlargement process. Bartholdi had made various plaster study models of the figure. From one of these, which was 1.25 meters (4 feet) high, he prepared a 2.85-meter (9.3-foot) reproduction. From the latter, he enlarged to 11 meters (36 feet). This last version was next cut into sections, each of which was then reproduced four times its size in plaster.

The preparation of each final section of the last model involved thousands of measurements. When each portion had been enlarged, carpenters prepared wooden molds around it. Copper sheets were then hand-hammered into the molds. More than 300 large sheets of copper were required, and all were subjected to this process, known as repoussé (a technique then in vogue for construction of the exterior walls of the upper floors of French buildings). As work proceeded, completed parts of the Statue were exhibited to spur public support for the project: the hand and torch in Philadelphia at the Centennial Exposition of 1876 and later in New York City, and the head at the Paris Exposition of 1878.

The ingenious load-bearing metal framework on which the copper sheets were to be mounted was designed by Alexandre Gustave Eiffel, who would undertake the construction of his namesake Tower shortly after the completion of his work on Liberty. Eiffel, who was noted for the light and airy, almost spidery, character of his bridge designs, thrust a similar structure vertically to support the Statue. (Viollet-le-Duc, Bartholdi's mentor, who had originally undertaken the design of the base and interior framework, died in 1879. After his death Eiffel was retained.)

The execution of the preparatory work just described occupied several years. Finally, in the spring of 1883, workers began to hang and hand-rivet the copper sheets on Eiffel's frame, which had been erected outside the Paris workshops. This step was taken because it had been decided that the Statue would first be erected in Paris, presented to American representatives, and then dismantled and shipped to the United States.

On July 4, 1884, the completed Statue was presented to the American Minister in an impressive ceremony. She remained open for visitation until near the end of that year. Late in the year, the dismantling of the Statue for her trip to New York began. In May 1885, her parts were loaded aboard a French warship, which arrived in New York Harbor in June.\*

#### The American Reception of the Statue:

Bartholdi had received a favorable reaction to the idea of the Statue when he first visited the United States in 1871. In 1875, when the Franco-American Committee was founded, a few Americans endorsed the project. The following year, inspired by Bartholdi's second visit, on which he exhibited a schematic of the finished Statue, and coincident with the display of the hand and torch in Philadelphia and New York, the American Committee was formed, principally to finance and arrange for the construction of the pedestal.

The Committee's first effort was to convince Congress to accept the French gift, offer a suitable site, and provide for future maintenance. Authorizing legislation to these ends was passed in early 1877, and Fort Wood, a recently decommissioned military battery on Bedloe's Island, in upper New York Harbor, the site which Bartholdi preferred, was the location chosen. When Bartholdi announced, in July 1881, that the Statue would be completed in 1883, however, relatively little money had been raised for the pedestal. Among the factors that discouraged contributions were artistic and religious criticisms, dissatisfaction with the proposed location, a tendency in other parts of the Nation to view the project as a New York City affair, anti-Statue editorials in some leading newspapers (including several in The New York Times), and dissatisfaction with the thought of the United States paying for the pedestal.

Plans for the pedestal, by architect Richard Morris Hunt, were available in late 1881. They indicated that 9 months would be required to erect it and that the cost would far exceed original estimates. The Committee continued its efforts with modest success and decided to begin work with the funds on hand. Ground was broken for the foundation in April 1883, and it was completed in May 1884. Adding to the financial burdens of the Committee were unexpected difficulties in excavating for the foundation within the walls of old Fort Wood, within which the Statue was to be erected, and design changes in the pedestal.

Early in 1885, only preparatory work had been done on the pedestal itself. The Committee was \$100,000 short of its goal, and had to halt construction. The Committee renewed its appeals, soliciting the public, the New York legislature,

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\*It should be noted that a small-scale replica of the Statue was dedicated in Paris on July 5, 1889. Americans residing in France assisted the French in its dedication.

and the U.S. Congress, all to little immediate avail. The situation was embarrassing because the completed Statue had already been presented to the American Minister in Paris, and was being readied for shipment to New York.

The individual who galvanized the public into raising the money required to complete the pedestal was Joseph Pulitzer, owner-editor of The (New York) World. In March 1885, Pulitzer renewed the newspaper crusade he had begun on behalf of the "pedestal fund" in 1883. He re-emphasized the national and egalitarian nature of the project, railed at the wealthy of New York for their lack of generosity, and appealed to the "working masses" to make up the deficiency in the fund.<sup>5</sup> The participation of the French public was also held up as an example.

A factor that may have spurred the success of Pulitzer's special fund was the offers made by other American cities (Philadelphia, Boston, Cleveland, Minneapolis, San Francisco, and Baltimore) to provide a home for the Statue. Pulitzer's fund, however, was a phenomenal success in any case. Between March and early August 1885, more than 120,000 people donated in excess of \$100,000 to the fund. (The largest individual contributions were two in the sum of \$1,000 by Pulitzer himself and Pierre Lorillard, a prominent tobacco merchant of French descent; small donations came from thousands of schoolchildren and many people of modest means. The World printed the names of all contributors.)

Pulitzer's success had, meantime, in mid-May, permitted the Committee to resume work on the pedestal. At that point, only 8 of its projected 46 courses of masonry were in place. In June the Statue arrived, and provided an additional impetus to the fundraising drive. Pedestal construction proceeded quickly thereafter, and was completed in April 1886.

The complicated task of reassembling the Statue consumed the summer and early fall of 1886. The Statue was at last dedicated on October 28. President Grover Cleveland formally accepted the gift from the French. Bartholdi himself unveiled the face. Although an enormous crowd, including a number of French dignitaries, witnessed the ceremony, Édouard de Laboulaye was not present, for he had died in 1883, before the Statue had been fully erected in Paris. His successor as president of the Franco-American Committee, Ferdinand de Lesseps, the "builder" of the Suez Canal, made the presentation speech. De Lesseps, who had early been recruited to the cause by Laboulaye, was an unusually appropriate alternate for his predecessor.

### The Statue of Liberty's First Century:

The Statue has evolved, both physically and in terms of her symbolic meaning, since her placement on the pedestal in 1886. One conspicuous change is an alteration in physical appearance caused by the action of the elements on her formerly bright copper exterior, which soon acquired a light-green patina.

Some physical alterations have been made deliberately. For example, a number of attempts have been made to improve her lighting. Bartholdi was not satisfied with the original system of electrical illumination (a science then in its infancy), which did not light her as brightly as he had envisioned, certainly not well enough to be of significant use to navigators. In fact, Bartholdi, for that reason, suggested gilding to improve her lighting.

For symbolic, as well as practical, reasons, then, the original electrical system has been successively replaced by more modern generations of equipment, in 1916 (including the first reasonably effective floodlighting), and in 1931, and enhanced in 1945 and 1976. The 1916 changes were financed by a popular subscription conducted by Pulitzer's heirs at The World. The torch of the Statue was revamped in connection with the changes in 1916. Tinted cathedral glass was installed, by Gutzon Borglum, to provide more dramatic lighting effects.

Although Liberty's "lamp" has been briefly extinguished altogether on several occasions since 1886, her lights have been conspicuously "turned off" for only one prolonged period, during World War II. This was done partly as a civil defense measure, but its symbolic significance did not go unnoticed.

Although an elevator shaft was provided when the pedestal was constructed, none was installed until 1908-9. The existing elevator dates from about 1950. (Other replacements, repairs, and changes to the Statue are summarized under Section 4c, History of Preservation/Conservation.)

Under varying forms of administration, the Statue has remained a popular object of visitation. Although she did not serve effectively as a lighthouse in practice, she remained under the administration of the Lighthouse Board of the U.S. Treasury Department until 1901. From 1901 until 1933, she was under War Department jurisdiction, although in 1924, she (and her immediate site) were declared a National Monument, by order of President Calvin Coolidge. Along with a number of other historic properties, the Statue of Liberty National Monument was added to the National Park System in 1933. The Army, however, retained control over the remainder of the Island until 1937.

The Statue's symbolic character has evolved and expanded in the past century. She has become one of the premier symbols of the United States, as well as remaining an enduring expression of the friendship between France and the United States. From her proximity to Ellis Island, the primary depot for receiving the millions of immigrants and refugees who came to the United States in the years 1892 to 1954, the Statue has received much attention in her role as "Mother of Exiles." This sentiment was a key factor in the principal change made to the Statue in recent years, the placement, based on plans made during the Kennedy administration, of the American Museum of Immigration in a structure built around the base.

## FOOTNOTES

1

The basic outlines of this historical treatment of the Statue are adapted and condensed from Benjamin Levine and Isabelle F. Story, Statue of Liberty (Washington, D.C.: National Park Service, 1952, 1957). Other material, especially that found in Oscar Handlin, Statue of Liberty (New York: Newsweek, 1971), has also been useful.

2

J. Fred Roush, "Edouard Laboulaye, The Father of the Statue of Liberty," (National Park Service, no date). This letter to George Bancroft (in facsimile and translation) appears in an unpaginated section of the report.

3

Cited in Marvin Trachtenberg, The Statue of Liberty (New York: Penguin Books, 1977), p. 31.

4

Notice sur L'Union Franco-Américaine Inauguration De L'Exposition Des Lots de La Loterie Franco-Américaine, Discours De MM. Bozérian et Henri Martin, sénateurs, cited by Regina Maria Hughes, "The French People Give the Statue of Liberty to the Americans," pp. 10-13, in Ray J. Kelley et al., "History of the Statue of Liberty" (New York: National Park Service, 1934). Text in both French and English.

5

The (New York) World, June 20, 1885, p. 4.

e) Bibliography

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Over the years, the National Park Service's research program to preserve, restore, and interpret the Statue of Liberty has benefitted from the courtesy of scholars, institutions, and government officials, who have furnished relevant documents or reviewed research projects. Substantial assistance has been rendered by the French-American Committee for the Restoration of the Statue of Liberty; the French-American Committee for the Centennial of the Statue of Liberty; the Statue of Liberty-Ellis Island Centennial Commission; the Bartholdi Museum in Colmar, France; the Emma Lazarus Foundation; the American Institute of Architects Library; and the New York Public Library. The archival repositories and office files of these groups and institutions contain valuable photographic, print, and manuscript sources for the study of the Statue and her history.

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#### 4. STATE OF PRESERVATION/CONSERVATION

##### a) Diagnosis

A recent study by an international team of French and American experts, building on a series of individual studies, has confirmed the presence of major preservation problems in the Statue of Liberty. The character of these problems, and proposed alternatives to remedy them, are discussed in detail in the Statue of Liberty Architectural and Engineering Report, published by the French-American Committee for Restoration of the Statue of Liberty, Inc., in July 1983.

The section of the report titled "The Present Condition of the Statue" thoroughly outlines present knowledge on the subject. The Committee has graciously consented to the inclusion of the full text of the report as an Appendix to this nomination.

In general terms, the Statue's preservation problems arise from the fragile and vulnerable materials of which she is composed, their sometimes harmful interactions on one another, her prolonged exposure to a maritime climate in one of the most heavily industrialized sections of the United States, and the impact of the enormous visitation she receives annually (roughly 1.8 million in a typical recent year).

Cumulatively, these conditions have mounted to the extent that major renovation of the Statue's frame and copper skin is required to avoid grave consequences. A summary list of the preservation problems follows:

- Some bars of the Statue's main supporting structure of iron have changed shape through metal fatigue.
- Deterioration of the flat iron bars, which closely follow the interior curvature of the copper skin and form a web-like support for it, is pronounced. These bars have slowly deteriorated because of electrolysis between the iron and the copper skin. As much as half of the original thickness of many of the more than 2,000 bars comprising the armature have corroded in this fashion. In addition, expansive rusting has caused rivets to be pulled through the skin where the iron bars are held to the skin by copper saddles.
- The asphalt-soaked buffer material, which originally prevented the copper and iron from contacting each other and allowed the iron bars to slide in their copper saddles, has in most cases long ago worn away.

- The most troubled section of the outer skin of the Statue is the torch. Its structural condition is such as to require its removal.
- All sections of the copper skin, however, are being scrutinized. There is considerable concern over the effects of pollutants, including acid rain, which cause metal loss by making the protective patina more soluble. These effects, added to weathering, serve to reduce the thickness of the skin. Preliminary inspection has shown the 100-year degradation in this fashion to be less than 10 percent.

b) Agents responsible for preservation/conservation

Same as 2c. In keeping with the spirit of the manner in which the Statue was constructed, however, the work of the Federal agencies is being assisted by three committees that are drawing together diverse groups of government agencies, private organizations, and individuals in a common voluntary effort to restore the Statue: the French-American Committee for the Centennial of the Statue of Liberty (Comite Franco-Americain pour le Centenaire de la Statue de la Liberté), the French-American Committee for Restoration of the Statue of Liberty (Comite Franco-Americain pour la Restauration de la Statue de la Liberté), both international bodies initially organized by French initiative, and the Statue of Liberty--Ellis Island Centennial Commission and its operating affiliate, the Statue of Liberty-Ellis Island Foundation.

c) History of Preservation/Conservation

Aside from efforts to improve the lighting system, described elsewhere, the Statue has received only limited repairs over the years. A significant rehabilitation occurred in 1937, when it was discovered that certain platforms and stairways in the pedestal required replacement. A full structural inspection of the Statue followed, and additional steps were taken: the spikes were removed from the crown and rebuilt with new iron frames; supporting ironwork was replaced where sections had rusted; and loosened or missing rivets were replaced. The stairway in the Statue itself was left in place.

In 1940, the connection of the iron frame with the central pylon was reinforced. In 1949, a heating system was installed in the base. Before that time, moisture condensing inside the pedestal had been damaging the structure and its fixtures. The Statue had also been consequently uncomfortably damp and cold at certain seasons.

d) Means for preservation/conservationFunding:

Preservation of the Statue of Liberty National Monument has been mandated by U.S. law, which provides basic funding for this purpose through annual appropriations included in the regular budget of the National Park Service. The current annual budget (Fiscal Year 1983) is \$1,454,000, including personnel costs.

For special needs that arise from the planned restoration of the Statue and improvements on Liberty Island in 1983-86, the Statue of Liberty-Ellis Island Foundation plans to contribute about \$40 million in funds, materials, and services. The Commission also intends to establish a permanent endowment for the preservation and maintenance of the Statue of Liberty National Monument.

These contributions will be raised through public solicitation, in much the same manner as the campaign that financed construction of the Statue's pedestal in the 1880s. Between \$15 and \$20 million will be expended on the restoration of the Statue; approximately \$20 million will be committed to needed improvements on Liberty Island as a whole.

Results of the Foundation's fund-raising efforts to date have reflected extraordinary support from diverse elements of American society, including labor organizations, corporations, and philanthropists. Spontaneous contributions in small amounts have also come from citizens and school-children.

Personnel:

The regular staff of the Statue of Liberty National Monument includes 19 permanent full-time positions and the equivalent of 28.5 work-years of temporary or seasonal positions; employees in the latter category are more numerous during the peak tourist season. The full-time staff complement includes a curator, several trained museum technicians, a librarian, a photographer, several commissioned law-enforcement personnel, and specialists in visitor service. Round-the-clock emergency maintenance and repair services are provided by Park staff, many of whom reside on Liberty Island.

The work of the Park's trained specialists is assisted by technical services, in research, planning, visitor services, and building conservation, which are available through the Service Centers of the National Park Service at Denver, Colorado, and Harpers Ferry, West Virginia. The cultural resources staff of the National Park Service Regional Office in Boston, Massachusetts, coordinates the work of experts dispatched to the site.

### Restoration Plans:

Working in cooperation with the French-American Committee for Restoration of the Statue of Liberty and the Statue of Liberty-Ellis Island Centennial Commission, the National Park Service has made major decisions on work to be executed to restore and preserve the Statue and improve her accessibility to the public. These measures are scheduled to be completed by the centennial of her dedication, in 1986.

The most pressing steps relate to the restoration and long-term preservation of the Statue. They include the following:

- All of the Statue's interior strapwork supporting the copper skin will be replaced. Modern alloys will replace the existing 2,000-odd pieces (some 10,000 linear feet, or 3,000 meters), which have eroded because of galvanic contact between the framework and the skin.
- The original iron structural framework is in good condition and requires only strengthening and rebuilding of the arm and shoulder support juncture.
- Efforts will be made to repair the right arm of the Statue, which bears the torch, without removing it. Support scaffolding will be put in place and copper skin sections removed before an absolute decision is made. If removal of the arm is required, it will be at the shoulder joint.
- The fragile torch above the viewing balcony will be removed and rebuilt. The original may be installed in the American Museum of Immigration. The torch's ornamental copperwork must be replaced, and new glasswork and lighting equipment installed, retaining the shape of the present design.
- Craftsmen using traditional techniques will reshape to their original conformation areas of the copper skin that have been distorted through galvanic corrosion and resultant expansion of the iron armature.
- The entire exterior of the Statue will be bathed with detergent to remove rust stains, pollution particulates, and the like. The green patina will be stabilized with an anti-corrosion treatment.
- All interior paint and remaining original bitumen material applied between the copper skin and the iron armature will be removed. Although intended to prevent corrosion, the bitumen has trapped deleterious moisture. The interior skin will also be treated with an anti-corrosion preparation.

--A new full-Statue ventilation system will increase air circulation and lessen buildup of harmful moisture and carbon dioxide on the interior.

Other changes to the Statue are designed to assist visitor access and comfort:

-- The present helical stairway from the top of the pedestal to the viewing room in the crown will be retained, but will be revamped with wider railings and other safety features, and additional rest platforms will be installed. These improvements will also permit a better view of the interior structure.

--A mezzanine level will be added in the pedestal and the uppermost level will be restored to its original position; it was lowered when the present elevator was installed in 1950. The mezzanine will aid traffic flow and provide an out-of-weather waiting area for visitors.

--A larger elevator capable of use by disabled visitors will replace the existing elevator which carries visitors from ground level to the viewing parapet.

--A new mini-elevator, connecting the museum area with the shoulder area of the Statue, will be installed for emergency and maintenance use.

--Internal and external closed-circuit television cameras and modern alarm systems will be installed throughout the Statue for monitor viewing on the colonnade level by disabled persons and those unable to make the ascent to the crown. These devices will also enhance the Statue's security against intruders and fire.

--The windowed crown room from which visitors view the harbor will be remodeled for better access and visibility.

--New exterior and interior lighting will be provided for the Statue.

The Statue's surroundings and support facilities on Liberty Island will also be enhanced. Planned changes involve:

--Enlarging the present dock shelter to create a better linkage between the dock and the concession and administration buildings.

--Remodeling of the administration and concessions buildings, including new restroom facilities for the disabled.

--New landscaping (including new walkways), upgraded utilities, and other site improvements.

e) Management plans

The U.S. National Park Service operates the properties under its administration in accord with long-term comprehensive general management plans, prepared at substantial intervals or as needed; these plans are supplemented by resource management plans, land protection plans, and interim directives. The long-range plans provide strategies for meeting management objectives in the operation of particular facilities. Park operation is analyzed by an integrated systems approach. Resource limitations are related to such requirements as visitor services, building conservation, and environmental protection.

The General Management Plan for the Statue of Liberty National Monument was approved in September 1982. A copy is appended to the master copy of this nomination.

## 5. JUSTIFICATION

### a) Cultural property

#### Applicable criteria:

The Statue of Liberty Enlightening the World is proposed for inscription on the World Heritage List under criteria: (I) as a unique artistic achievement, a masterpiece of creative genius; (IV) as an outstanding example of a type of structure which illustrates a significant stage in history; and (VI) because the Statue is a property directly and tangibly associated with ideas, beliefs, and events of outstanding universal significance.

#### Summary:

The Statue of Liberty is a triumph of late 19th-century art and engineering, embodying the philosophical ideals of the Enlightenment. At the time of her creation she personified the spirit and aspirations, as well as the technical and artistic talent, of France. She celebrates a tradition of colossal statuary that hails from antiquity and which found renewed expression in the 19th century.

The Statue commemorates the alliance of France and the United States in the American War for Independence, which fundamentally altered world history. She endures in the closing years of the 20th century as a symbol of two centuries of Franco-American friendship and cooperation. Ironically, this gift of the French people to the American people, which has become perhaps the most treasured symbol of American nationality, patriotic ideals, and tradition of refuge, was received sceptically by the American nation.

The Statue's sculptural exterior pays tribute to her classical origins and provides the image that has given her a multi-faceted symbolism. The Statue's interior is a harbinger of the future in engineering, architecture, and art. Thus, despite her figurative links to the giant wonders of antiquity and her expression of a reassertion of the colossal spirit in the era of her creation, she incorporates elements that augur the 20th century in technology and artistic method. These aspects are also intricately related to the intent of her design, which deliberately envisioned her as both a symbol and a functional aid to navigation.

## CRITERION I:

The Statue of Liberty is the epitome of the reassertion of the colossal spirit of antiquity in the 19th century. The technology of that century made possible the achievement of the vision of her sculptor.

The historical antecedents and contemporary sources on which Bartholdi drew in the process of creating the Statue have been rather thoroughly studied.<sup>1</sup> Elements in the Statue derive from classical, Renaissance, and contemporary sources. Bartholdi was familiar with and drew on an extensive sculptural vocabulary. He was not striving to make an ahistorical statement, but was rather seeking a symbol that would unite the spirit of two nations and possess a universal appeal transcending that intent. He therefore deliberately drew on familiar symbols and artistic devices.

Of the sources of the colossal imagery reflected in the Statue, three of the ancient "wonders of the world" command special reference, for they were the classical measuring rods against which Bartholdi planned Liberty. These are the Colossus of Rhodes, the Sphinx of Giza, and the Lighthouse of Pharos.

The Colossus, a ca. 32-m (105-foot) bronze image of the Greek sun god Helios, commemorated the successful defense of the Island of Rhodes against Macedonian invasion. It stood at the entrance to the island's principal harbor from 280 B.C. to 224 B.C., when it was destroyed by an earthquake. The image of the Colossus was known to 19th-century Europeans through fanciful representations that showed it overarching the harbor's entrance. The Statue of Liberty's rays, the symbolic equivalent of a halo, echo equivalent features of the Colossus. Her location and size were also conceived in counterpoint to the Colossus, prompting Laboulaye to assert that beside Liberty the Colossus would be a mere "clock ornament."<sup>2</sup>

From images on coins and other general likenesses of the lighthouse of Pharos, at Alexandria, Egypt, built in 200 B.C., and largely destroyed by the 14th century A.D., Bartholdi partially derived his proposed colossus for the entrance to the Suez Canal, a project that bears an ancestral relationship to Liberty. Richard Morris Hunt, in his preliminary designs for the pedestal, also looked to the Pharos lighthouse as a model, though his final design reflected an eclectic approach. The functional character envisioned for the Statue also appears to derive from this source.

The Sphinx of Giza, 73 m (240 feet) long by 18 m (60 feet) high, is an idealized portrait of Pharaoh Chephren, constructed about 2550 B.C. Presumably the oldest of the original wonders of the ancient world, it is also the only one that has survived to the modern era, although in a damaged state. The significance of the Sphinx in relation to the Statue is a matter of indirect inspiration. In addition, the creators of the Statue thought in terms of her enduring in the same seemingly eternal manner as the Sphinx and other ancient monuments of Egypt.

These and other classical models, especially the Egyptian, influenced not only Bartholdi, but also Hunt, who had also visited Egypt, and even Gen. Charles Stone, the construction engineer for the Statue, who had served as chief of staff in the Khedive Ismail's army.

Other sources of inspiration for the Statue range from antiquity to the era of Bartholdi's contemporaries. Many possible sources of inspiration have been traced. The Statue is far from unique in that regard.

Bartholdi's century, it must be stressed, witnessed numerous projects for public memorials and statuary. These were proposed, though not necessarily built, in many lands. The passion of the era for such great works derived not only from an intellectual revival of interest in the achievements of the ancients, but was also characteristic of an age that featured European expansion and industrial and commercial vigor. Canal systems, railroads, and towering structures were manifestations of an era that strove for ever greater and grander conceptions and accomplishments.

Once constructed, the Statue provided a major index against which the colossal projects of the past century may be judged, although no consensus exists on the relative artistic merit of the modern projects. To use only the crude criterion of size, the Statue long remained the tallest free-standing colossal image in the world. In fact, it has been exceeded in that respect only with the completion of the 83-m (270-foot) statue of "Motherland," in the Soviet Union, dedicated in 1967 to honor the heroic defense of Stalingrad (now Volgograd) in 1942-43. Other colossal images of greater size do indeed exist, notably those carved into mountainsides at several locations in the United States, including Stone Mountain, Georgia, and Mount Rushmore, South Dakota.

## CRITERION IV:

Although the Statue presents an exterior image with classical antecedents, she is a structure highly illustrative of a stage in the history of technology, primarily because the interior construction incorporates highly progressive elements. These include the extensive use of concrete in her foundation and pedestal; the curtain-wall technique through which her exterior frame is supported; and the use of electricity to light her torch. The latter element, although entirely revamped over the years, may be considered innovative if the date of her dedication (1886) is considered in light of Edison's development of the first practical incandescent lamp only 7 years earlier. The Statue's interior structure also presages elements of modern artistic and engineering design and technique.

Especially indicative of the technical modernity of the Statue is the overall boldness with which the project was executed. Previous examples of metal statues in repoussé, such as the San Carlo Borromeo, in Italy, had used massive interior frames and supports to sustain the thinly hammered metalwork. The Statue breaks decisively with this tradition, utilizing a framework that made possible the easy access to the interior that Bartholdi desired.

Eiffel's framework includes several of the most sophisticated features of the Statue. The general character of his work has been described as of "extraordinary daring, elegance, and refinement" and bearing a "seemingly weightless equipoise," when compared to other structures of the era that rely on a "thick accumulation of elements" for stability.<sup>3</sup> Eiffel relies on geometry to provide a minimal frame capable of bearing great weight, but also accommodating wind stress in an almost elastic manner. The frame, along with the ingenious manner in which the Statue's skin is attached by floating joints, permits a great resiliency and flexibility, against both wind stress and thermal expansion and contraction. This system, in which all the plates are supported by the central frame rather than resting on one another, is not only an early example of curtain-wall construction, but, because of the construction of the joints, is also "an uncanny prophecy" of stressed-skin construction in aeronautical engineering.<sup>4</sup>

The use of concrete in the Statue's base, like her skeletal construction, derives from European antecedents. Liberty's foundation, however, was the largest single concrete construction to its time. As Marvin Trachtenberg notes in his study of the Statue:

In fact, by its very magnitude and its international prominence, the large-scale employment of concrete at the Statue appears to have marked a turning point in the United States in the revival of the ancient Roman building material.<sup>5</sup>

These mechanical or engineering elements in the Statue form, in Trachtenburg's words again, "an impressive structural sequence, indeed, an integrated, hierarchical organism (not unlike some giant plant or flower)."<sup>6</sup> He continues this analogy in words that pithily summarize the elements of the Statue's construction:

A massive concrete block is set into the earth, carrying a great hollow trunk above, which is consolidated and locked firmly to the powerful wrought-iron pylon of Eiffel by brawny steel members. Secondary trusswork reaches out from this elegant tower towards the inner surface of the sculpture, with a tertiary structural level of springs effecting an elastic connection with the vein-like interior webbing of wrought-iron strapwork. The skin itself is a fragile, delicately suspended copper membrane only 2.5 millimeters in thickness. The unity is that of the universal methods of the civil engineer, Eiffel solving the structural needs of Bartholdi's sculptural envelope, and Stone providing the support for Eiffel's armature.<sup>7</sup>

Finally, in the Statue's interior, most notably in the head, early or proto-Art Nouveau elements have been discerned. These include the apparently free-form skeleton and the dominating curvilinear patterns of the hair. Though their presence may be accidental, arising from the juxtaposition of the iron skeleton and the interior of the Statue's surface, their mere presence hints at the Statue's status as a transitional structure, for these elements are:

in the mainstream of the current of open-linear structure leading to Art Nouveau (as is indeed Bartholdi's own balustrade of Liberty's torch a proto-Art Nouveau form.) If the statue's classical coiffure would seem dissociated from its fortuitous internal effect, let us not forget that, as one critic emphasized, "it is the woman who dominates the Art Nouveau world and the aspect of woman which preoccupies the artist is her hair -- long, flowing hair which may ... become part of a general wavy configuration."<sup>8</sup>

Trachtenburg indeed stresses that the Statue is a transitional structure in several ways. He summarizes the overall significance of the Statue in relation to her era as follows:

Eiffel's hidden structural reality is totally unrelated to the statue's very traditional appearance. Liberty is an archetypal illustration of the aesthetic tension of its time -- when technology had already attained great advances and power and a hold over the mind, but when the conscious eye was still dominated by traditional imagery. Although the closing decades of the century were already offered the solutions of, let us say, the Chicago and Viennese schools of architecture, only the last generation born in the century would achieve universal solutions that permeated the aesthetic structure -- of most importance Cubism and the International Style, reintegrating structure and appearance by (to grossly simplify the matter) accepting the sensibility of science and the machine.<sup>9</sup>

CRITERION VI:

To M. Bartholdi, May 13, 1885:

The form is all to the sculptor, and it is nothing; it is nothing without the spirit -- it is all with the idea.

Victor Hugo\* 10

The Statue of Liberty, despite her varied antecedents and the elements of advanced engineering and artistic techniques incorporated in her construction, is essentially the magnified representation of one woman--the mother of her sculptor. This maternal image, however, has become a symbol of universal scale and force.

Although the Statue materializes ideals of the Enlightenment, her symbolic meanings are ambiguous, as well as complex. For Laboulaye and his French colleagues, she represented a testimony to their hopes that the progress of humanity could be achieved by peaceful means. As Laboulaye put it in a fund-raising address in Paris in 1875:

The statue which we would cast is not made of cannon taken on the field of battle. Each of its limbs has not cost a thousand men's lives, and has not caused countries, widows and orphans to shed tears. It will be cast in virgin metal. 10

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\*In French:

A M. Bartholdi, le 13 Mai, 1885

La forme au statuaire est tout, et ce n'est rien; ce n'est rien sans l'esprit -- c'est tout avec l'idée.

Victor Hugo

Bartholdi used this note as the dedication to The Story of the Statue. (These were probably Hugo's last written words, for he died 9 days later.)

Laboulaye's pronouncements on the nature of Liberty indicate how he imagined the abstraction personified. For example, he drew a sharp distinction between Liberty as he viewed her and the excesses sometimes committed in her name:

(Our Liberty) is not that Liberty in red bonnet and with pike in hand, her foot on corpses, that disturbs and reddens the streets. No, our Liberty is the mother of a family that watches over the cradle of her children, that protects consciences, that multiplies schools, a liberty that one really marries and to whom one rests faithful to the end.<sup>12</sup>

Laboulaye's abstraction became a reality, embodying the symbolic elements, genial spirit, and faith in reason that had inspired her construction. Gradually though, the Statue acquired specific forms of other symbolic significance.

To Americans, she seemed expressive of their aims in World War I. That conflict witnessed the Statue's invocation as "Miss Liberty" in efforts to secure public subscription to Liberty bond issues to finance the United States' war effort. The Statue became a symbol of the Allies' war to "make the world safe for democracy."

The most popular American image of the Statue today is in another incarnation: that envisioned by a young New York poet named Emma Lazarus when she wrote the following sonnet for the "pedestal fund" in 1883:

#### The New Colossus

Not like the brazen giant of Greek fame,  
 With conquering limbs astride from land to land;  
 Here at our sea-washed, sunset gates shall stand  
 A mighty woman with a torch, whose flame  
 Is the imprisoned lightning, and her name  
 Mother of Exiles. From her beacon-hand  
 Glows world-wide welcome; her mild eyes command  
 The air-bridged harbor that twin cities frame.  
 "Keep ancient lands, your storied pomp!" cries she  
 With silent lips. "Give me your tired, your poor,  
 Your huddled masses yearning to breathe free,  
 The wretched refuse of your teeming shore.  
 Send these, the homeless, tempest-tost to me,  
 I lift my lamp beside the golden door!" \*

Although American author-critic James Russell Lowell praised the poem at the time of its writing, it received little public acknowledgment. Even during the mass European migrations to the United States in the 1890s-1920s, the concept emphasized in the poem received little attention, save by individual immigrants. Not until the late 1930s and during World War II, by which time immigration to the United States had been severely restricted, did "The New Colossus" receive widespread renown. Historians and skeptics

have pointed out an ironic coincidence of events, from a symbolic perspective, in that the year before "The New Colossus" was written, the first immigration restriction legislation (including the Chinese Exclusion Act) was enacted into American law.

Nevertheless, Emma Lazarus' poem has given the Statue another name. There is a peculiar poignancy to consider Bartholdi and to recall that the sculptor of Lazarus' "Mother of Exiles" was an exile himself. The Statue gained a particular meaning to many millions whose first image of their new homeland was "The Lady with a Lamp." The mother of an exile became their Mother of Exiles.

## CONCLUSION:

The Statue of Liberty has achieved immortality because of her contrasts with other colossal images. Many gigantic structures have been built by forced labor or through the proceeds of exorbitant taxation. They have often honored megalomaniacs. Other colossal statues have honored genuine national heroes, or religious figures or symbols. Traditionally, even such honorable creative impulses, when reflected in colossal art, have drawn essentially from national aspirations and have been built by national endeavors.

The Statue is rare, if not unique, for her era, as a monument conceived primarily as a gesture of international friendship and conveyed by her creators to the people of another nation. A notable aspect of this act was the participation of large numbers of people in both nations in the gift and its reception. The peoples, rather than wealthy or powerful individuals or governments, were the Statue's patrons. The gift was rendered more extraordinary by its union of an intellectual concept with such mass participation.

Thus the Statue endures, with manifold meanings. Its significance in engineering and art is noteworthy, for it bears an illustrious place in both. Perhaps even more than these important areas of significance, its multiple forms of symbolic importance are responsible for its worldwide renown.

The original motive for its construction, its conception as a gesture of international friendship, remains the basic source of its universal importance. Laboulaye was thus in some particulars correct when he declared:

May this Statue, a monument to an old friendship, weather time and storms! One century from now America, with an enormous population, will celebrate its second centennial. She will have forgotten us, but she will not have forgotten either Washington or Lafayette. This Statue of Liberty, created in a common effort, will preserve those precious memories which are the links between the two nations; it will preserve among future generations, like a sacred tradition, the eternal friendship of the United States and France.<sup>13</sup>

The most fitting interpretation of the Statue's meaning, however, was expressed by Jean Jules Jusserand, the French Ambassador to the United States, at a ceremony marking the inauguration of Liberty's lighting system in 1916, when he stated:

Not to a man, not to a nation, the Statue was raised, not to a man famous and useful as he may have been, not to a nation great as she may be. It was raised to an idea--an idea greater than any man or any nation, greater than any France or the United States, the idea of Liberty.<sup>14</sup>

## FOOTNOTES

1

Most thoroughly by Marvin Trachtenberg in The Statue of Liberty (New York: Penguin, 1977). This volume is an indispensable analysis of the engineering and artistic background and implications of the Statue. The discussions of Criteria I and IV that follow owe much to his treatment.

2

The (London) Times, November 5, 1875, cited by Regina Maria Hughes, "The French People Give the Statue of Liberty to the Americans," p. 23, in Ray J. Kelley et al., "History of the Statue of Liberty (New York: National Park Service, 1934).

3

Trachtenberg, p. 130.

4

Ibid., p. 139.

5

Ibid., p. 141.

6

Ibid., p. 143.

7

Idem.

8

Ibid., p. 146.

9

Ibid., p. 129.

10

Also cited in Hughes, op. cit., p. 51.

11

Same source as Footnote 2. Text is given in both English and French.

12

Jacques Flach, "La Vie et les Oeuvres de M. Édouard Laboulaye," Revue Bleu, mai 17, 1884, p. 615.

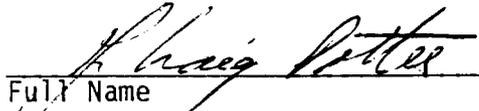
13

Cited in Andre Gschaedler, True Light on the Statue of Liberty and Its Creator (Narbeth, Pennsylvania: Livingston Publishing Company, 1966), pp. 39-40.

14

Reported in The (New York) World, December 3, 1916, p. 21.

Signed on behalf of State Party

 (Sgd) J. Craig Potter

Full Name

Assistant Secretary for Fish and  
Wildlife and Parks

Title

DEC - 9 1983

Date

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

A PROCLAMATION

[No. 1713—Oct. 15, 1924—43 Stat. 1968]

WHEREAS, there are various military reservations under the control of the Secretary of War which comprise areas of historic and scientific interest;

AND WHEREAS, by section 2 of the Act of Congress approved June 8, 1906 (34 Stat. 225) the President is authorized "in his discretion, to declare by public proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest that are situated upon the lands owned or controlled by the Government of the United States to be national monuments, and may reserve as a part thereof parcels of land, the limits of which in all cases shall be confined to the smallest area compatible with the proper care and management of the objects to be protected";

NOW THEREFORE, I, Calvin Coolidge, President of the United States of America, under authority of the said Act of Congress do hereby declare and proclaim the hereinafter designated areas with the historic structures and objects thereto appertaining, and any other object or objects specifically designated, within the following military reservations to be national monuments:

FORT WOOD, NEW YORK

The site of the Statue of Liberty Enlightening the World, the foundations of which are built in the form of an eleven-pointed star and clearly define the area comprising about two and one-half acres.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the United States to be affixed.

DONE at the city of Washington this fifteenth day of October, in the year of our Lord one thousand nine hundred and twenty-four, [SEAL] and of the Independence of the United States of America the one hundred and forty-ninth.

CALVIN COOLIDGE.

By the President:

JOSEPH C. GREW,  
*Acting Secretary of State.*

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

A PROCLAMATION

[No. 2250—Sept. 7, 1937—51 Stat. 393]

WHEREAS certain government-owned lands known as Fort Wood and situated on Bedloe's Island in the harbor of New York, New York, are contiguous to the Statue of Liberty National Monument, established by

302 VIII. NATIONAL MONUMENTS—STATUE OF LIBERTY

Proclamation of October 15, 1924 (43 Stat. 1968), and are necessary for the proper care, management, and protection of the colossal statue of "Liberty Enlightening the World"; and

WHEREAS it appears that it would be in the public interest to add such lands to the Statue of Liberty National Monument:

NOW, THEREFORE, I, Franklin D. Roosevelt, President of the United States of America, under and by virtue of the authority vested in me by section 2 of the Act of June 8, 1906, ch. 3060, 34 Stat. 225 (U. S. C., title 16, sec. 431), do proclaim that the following-described lands in New York are hereby added to and made a part of the Statue of Liberty National Monument:

All lands on Bedloe's Island, New York, not now a part of the Statue of Liberty National Monument, including all uplands and marginal submerged lands and such wharves, warehouses, and other lands as comprised Fort Wood prior to evacuation thereof as a military reservation.

Warning is hereby expressly given to all unauthorized persons not to appropriate, injure, destroy, or remove any feature of this monument and not to locate or settle upon any of the lands thereof.

The Director of the National Park Service, under the direction of the Secretary of the Interior, shall have the supervision, management, and control of this monument as enlarged hereby as provided in the act of Congress entitled "An Act To establish a National Park Service, and for other purposes," approved August 25, 1916 (ch. 408, 39 Stat. 535, U. S. C., title 16, secs. 1 and 2), and acts supplementary thereto or amendatory thereof:

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the United States to be affixed.

DONE at the City of Washington this 7th day of September in the year of our Lord nineteen hundred and thirty-seven and of the [SEAL] Independence of the United States of America the one hundred and sixty-second.

FRANKLIN D. ROOSEVELT.

By the President:

CORDELL HULL,  
*The Secretary of State.*

**A PROCLAMATION**

Whereas Ellis Island in 1890 was placed under the control of the Federal Bureau of Immigration for development as an immigration station; and

Whereas between the years 1892 and 1954 Ellis Island was host to more than 16 million aliens entering this country; and

Whereas Ellis Island was a temporary shelter for those who sought refuge, freedom, and opportunity in our country; and

Whereas the millions of people who passed through the Ellis Island Depot were important to America for their contribution in making the United States of America the world leader it is today; and

Whereas the Statue of Liberty is a symbol to the world of the dreams and aspirations which have drawn so many millions of immigrants to America; and

Whereas to all Americans the Statue of Liberty stands eternal as the symbol of the freedom which has been made a living reality in the United States for men of all races, creeds, and national origins who

## DEVELOPMENT OF ELLIS ISLAND

have united in allegiance to the Constitution of the United States and to the imperishable ideals of our free society; and

Whereas, by Proclamation No. 1713 of October 15, 1924 (43 Stat. 1968), the Statue of Liberty and the land on which it is situated were established as a national monument in accordance with section 2 of the act of Congress approved June 8, 1906 (34 Stat. 225; 16 U.S.C. 431); and

Whereas Ellis Island, consisting of approximately 27.5 acres, with improvements thereon, and of submerged lands in the rectangle surrounding the island, including the above acreage, aggregating 48 acres, is owned and controlled by the United States; and

Whereas the public interest would be promoted by reserving this area for proper protection and preservation as the Statue of Liberty National Monument:

Now, therefore, I, Lyndon B. Johnson, President of the United States of America, under and by virtue of the authority vested in me by section 2 of the Act of Congress approved June 8, 1906 (34 Stat. 225; 16 U.S.C. 431), do proclaim that the property known as Ellis Island, as described in the preamble of this Proclamation, which is owned and controlled by the United States is hereby added to and made a part of the Statue of Liberty National Monument, subject to the limitation contained in the last sentence of this paragraph, and shall be administered pursuant to the Act of August 25, 1916 (39 Stat. 535; 16 U.S.C., secs. 1-3), and acts supplementary thereto and amendatory thereof. Henceforth the Statue of Liberty National Monument shall consist of the Statue of Liberty, Liberty Island, and Ellis Island. Unless provided otherwise by Act of Congress, no funds appropriated to the Department of the Interior for the Administration of the National Monument shall be expended upon the development of Ellis Island.

Warning is hereby expressly given to all unauthorized persons not to appropriate, injure, destroy, or remove any feature of the National Monument.

So much of Proclamation No. 1713 of October 15, 1924, as relates to Fort Wood, New York, and the Statue of Liberty and the land on which it is situated, is hereby superseded.

In witness whereof, I have hereunto set my hand and caused the Seal of the United States of America to be affixed.

Done at the city of Washington this 11th day of May in the year of our Lord nineteen hundred and sixty-five, and of the independence of the United States of America the one hundred and eighty-ninth.

LYNDON B. JOHNSON.

By the President:

DEAN RUSK,  
*Secretary of State.*

## COMMITTEE RECOMMENDATION

The Committee on Interior and Insular Affairs recommends enactment of House Joint Resolution 454, as amended.

ORGANISATION DES NATIONS UNIES  
POUR L'EDUCATION, LA SCIENCE  
ET LA CULTURE

Date de réception : 28.12.1983  
N° d'ordre : 307  
Original : anglais

Convention concernant la protection  
du patrimoine mondial, culturel et naturel

PROPOSITION D'INSCRIPTION SUR LA LISTE  
DU PATRIMOINE MONDIAL PRESENTÉE PAR  
LES ETATS-UNIS D'AMÉRIQUE

La Statue de la Liberté

1. LOCALISATION PRECISE

- (a) Pays Etats-Unis d'Amérique.
- (b) Etat, province ou région Etat de New York
- (c) Nom du bien Statue de la Liberté, ou la Liberté éclairant le monde (cette dernière appellation est celle qui a été donnée à la Statue par ses créateurs français).
- (d) Localisation exacte sur les cartes avec indications des coordonnées géographiques Le périmètre de "Liberty Island" délimite le bien proposé pour inscription. Liberty Island est signalée par la partie ombrée sur la carte United States Geological Survey jointe à la présente proposition d'inscription. Les coordonnées UTM du polygone dans lequel s'inscrit ce bien sont les suivantes :
- A 18 580820 4504520 B 18 580700 4504340  
C 18 580390 4504620 D 18 580515 4504780

2. DONNEES JURIDIQUES

- (a) Propriétaire La Statue de la Liberté, "don du peuple de France au peuple des Etats-Unis" \*, est la propriété des Etats-Unis d'Amérique ; du point de vue administratif, elle est intégrée au National Park System et relève à ce titre du National Park Service du ministère de l'intérieur.
- (b) Statut juridique Le statut juridique de la Statue de la Liberté, qui fait partie du Monument national de la Statue de la Liberté, découle du fait qu'elle est la propriété de l'Etat fédéral.
- (c) Administration responsable Secretary of the Interior (Ministre de l'Intérieur), U.S. Department of the Interior (Ministère de l'Intérieur), Washington, D.C. 20240

.../...

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\* Extrait de la plaque commémorative du monument

## 2. DONNEES JURIDIQUES

(c) Administration  
responsable (suite)

Director  
National Park Service  
U.S. Department of the Interior  
Washington, D.C. 20240

Superintendent (Inspecteur)  
Statue of Liberty National Monument  
Liberty Island  
New York, New York 10004

## 3. IDENTIFICATION

(a) Description et  
inventaire

C'est le sculpteur français Frédéric-Auguste Bartholdi qui a conçu la forme extérieure de la Statue de la Liberté, soutenue par la remarquable armature métallique interne qui est l'oeuvre de Gustave Eiffel. La base est due à l'architecte américain Richard Morris Hunt.

Concrètement, la Statue de la Liberté, inaugurée en 1886 dans le port de New York, se présente comme une figure creuse de 46m de haut, composée de plaques de cuivre martelé fixées sur une ossature en fer et rivées de manière à offrir, de loin, une surface unie. Elle se dresse sur un piédestal de granit et de béton de 27 m reposant sur des fondations de gros béton qui s'enfoncent à une profondeur de 6 m au centre de l'ancien fortin, Fort Wood, batterie militaire en forme d'étoile à 11 branches, qui avait été construite en 1808-1811 pour assurer la défense du port de New York et modernisé dans les années 1840.

La Statue est drapée dans une toge romaine. Elle brandit de la main droite le flambeau de la liberté et tient de la gauche une tablette ou un "livre" sur lequel est inscrite en chiffres romains la date du 4 juillet 1776 (celle de la Déclaration d'indépendance des Etats-Unis d'Amérique). On la voit qui s'avance en se dégageant des chaînes de la tyrannie. Une partie de la chaîne s'étale devant son pied droit, dont le talon soulevé évoque le mouvement de la marche. L'autre extrémité de la chaîne, brisée, repose devant son pied gauche.

### 3. IDENTIFICATION

(a) Description et inventaire (suite)

La Statue de la Liberté est l'élément le plus remarquable de l'île de la liberté, "Liberty Island" (officiellement Bedloe's Island jusqu'en 1956), étendue plate de 5 ha, située dans l'avant-port de New York, dans les eaux territoriales du New Jersey. L'île, au-dessus du niveau moyen des basses eaux, relève de la juridiction de l'Etat de New York. Elle se trouve à quelque six cents mètres au large de Jersey City (New Jersey), où l'Etat du New Jersey a récemment créé un parc, Liberty State Park, en vue de mettre en valeur le site de la Statue, et à 2,6 km de la Batterie ("the Battery"), qui forme la pointe sud de l'île de Manhattan, et elle est accessible par des services réguliers de ferry depuis Jersey City et Manhattan.

A 1 km environ au nord de Liberty Island se trouve Ellis Island, lieu de débarquement de la douzaine de millions d'immigrants arrivés aux Etats-Unis entre 1892 et 1954. Depuis 1965, Ellis Island est intégrée du point de vue administratif au Monument national de la Statue de la Liberté. (Elle n'est toutefois pas incluse dans la présente proposition d'inscription).

(b) Cartes et/ou plans

Plan général de Liberty Island ;  
Carte indiquant l'emplacement de Liberty Island.

(Voir Annexe).

(c) Documentation photographique et/ou cinématographique

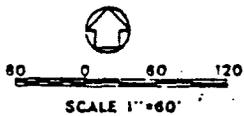
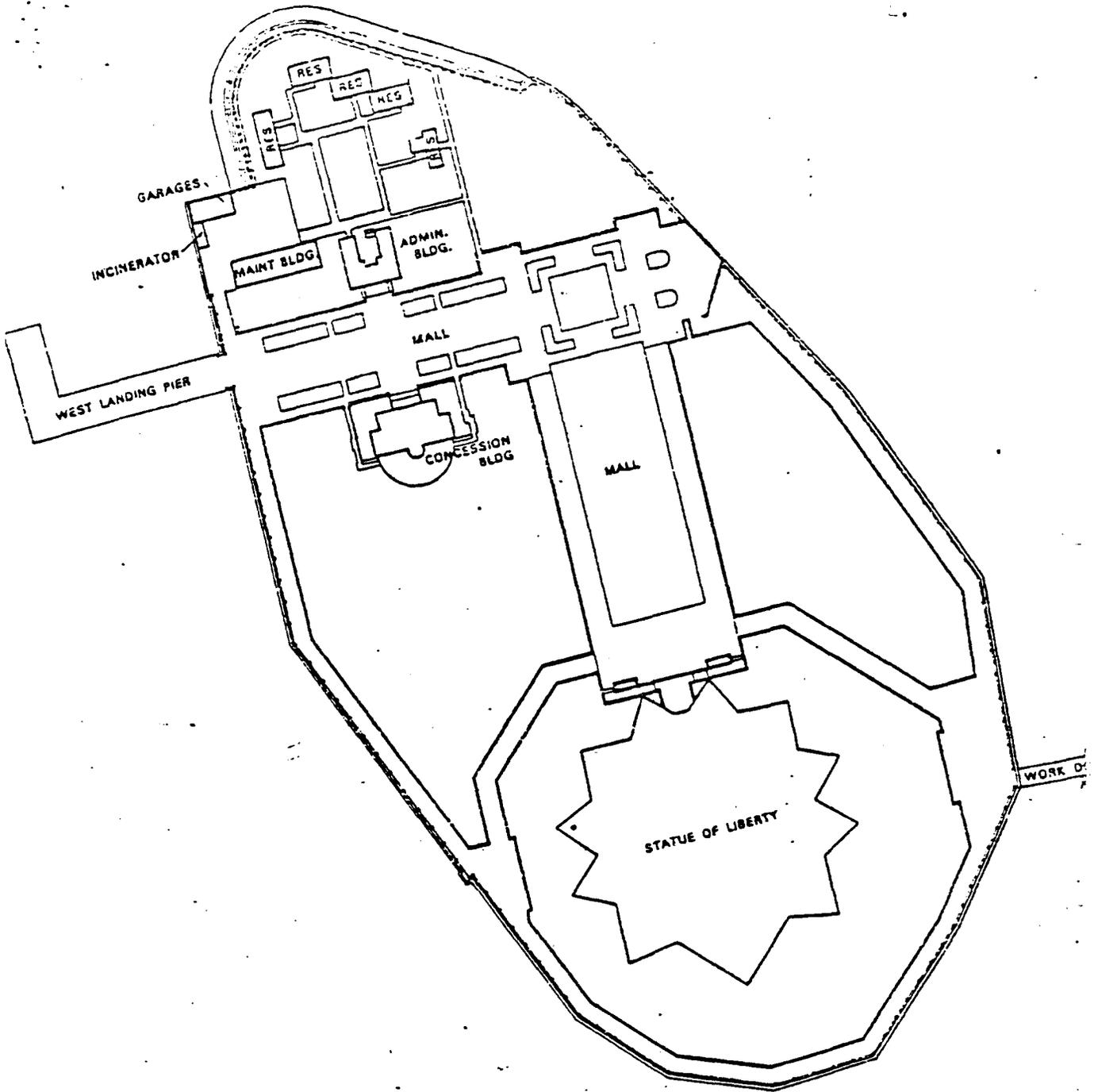
Illustrations en noir et blanc.

(Voir Annexe).

(d) Historique

Origines

Pour retracer l'histoire de la Statue de la Liberté éclairant le monde, il faut commencer par citer le nom d'Edouard René de Laboulaye, écrivain et professeur français, car c'est son rêve d'amitié, de paix et de progrès parmi les nations qui a inspiré l'idée de la Statue, à laquelle son ami Frédéric-Auguste Bartholdi devait donner forme : la Statue est née de leur collaboration créatrice.



EXISTING CONDITIONS  
 LIBERTY ISLAND  
 STATUE OF LIBERTY NATIONAL MONUMENT  
 NEW YORK / NEW JERSEY  
 UNITED STATES DEPARTMENT OF THE INTERIOR / NATIONAL PARK SERVICE  
 358 120 015  
 MARCH 1965

Laboulaye, éminent spécialiste de l'histoire du droit et fervent admirateur des Etats-Unis et de leurs institutions politiques, a consacré maints écrits à l'histoire et à la politique de ce pays, où il ne s'est pourtant jamais rendu. Libéraliste du XIXe siècle, il souhaite la victoire des Nordistes dans la Guerre de Sécession et c'est d'ailleurs pour une bonne part à cause de son action aux côtés d'autres intellectuels et personnalités influentes du même bord que la France demeurera neutre dans ce conflit. La victoire nordiste le confortera dans l'image utopique et visionnaire qu'il se fait des Etats-Unis.

Le sculpteur Frédéric-Auguste Bartholdi, qui va donner corps à l'idéal de Liberté de Laboulaye, a étudié la peinture auprès du portraitiste Ary Scheffer, la sculpture avec Jean-François Soitoux et Antoine Etex, et l'architecture avec Eugène Emmanuel Viollet-le-Duc. En 1856, âgé de 22 ans, Bartholdi exécute la statue deux fois plus grande que nature du Général Jean Rapp, érigée à Colmar, ville natale de l'un et de l'autre. Il a donc déjà révélé son goût du monumental lorsque, la même année, il se rend pour la première fois en Egypte. Ce voyage suscite en lui une admiration pour l'échelle grandiose de la sculpture égyptienne de l'Antiquité qui ne sera manifestement pas étrangère aux dimensions épiques de ses projets ultérieurs.

Bartholdi fait partie du cercle des relations et connaissances de Laboulaye. C'est apparemment ce dernier qui a d'abord suggéré au jeune sculpteur d'exécuter un monument en l'honneur de la naissance de la nation américaine et de l'amitié durable entre la France et les Etats-Unis au cours de l'été de 1865, époque où le peuple français était profondément ébranlé dans ses idées sur l'Amérique à la suite de l'assassinat du Président Abraham Lincoln.

Au début de 1871, Bartholdi envisage à nouveau avec Laboulaye la possibilité d'un monument franco-américain. Laboulaye, convaincu de la solidité de l'amitié entre les deux nations, suggère que le centenaire de l'indépendance des Etats-Unis, cinq ans plus tard, serait un moment propice pour ériger un symbole mémorable des liens unissant les deux pays. Il engage Bartholdi à se rendre aux Etats-Unis pour explorer les possibilités d'efforts communs en vue de la construction du monument souhaité.

De retour en France, Bartholdi commence à travailler sur un modèle, qu'il continue à affiner entre 1871 et 1875, tout en exécutant d'autres sculptures. Les collectes de fonds pour la Statue ne s'organisent sérieusement en France qu'en 1875.

Bartholdi supervisera la construction de la statue dans les ateliers Gaget, Gauthier et Compagnie, situés 25 rue de Chazelles à Paris. Mais auparavant, il faut choisir le matériau, qui doit être léger, facile à travailler et capable de résister au climat maritime auquel sera exposée la statue. Au bronze, trop lourd, c'est le cuivre, relativement léger et facile à travailler, qui est préféré. Autre choix capital, il est décidé d'utiliser une carcasse intérieure en fer pour soutenir les fines plaques de cuivre qui formeront l'extérieur de la statue, cette structure "creuse" assurant le maximum de facilité d'accès à l'intérieur de la tête et de la torche.

Cette ingénieuse structure métallique portante sur laquelle seront montées les lames de cuivre est conçue par Alexandre Gustave Eiffel, qui entreprendra la construction de la Tour à laquelle il a laissé son nom peu après avoir achevé son travail sur la Statue de la Liberté.

Il faudra plusieurs années pour mener à bien tous ces travaux préparatoires. Enfin, au printemps de 1883, les ouvriers commencent à accrocher les lames de cuivre, en les rivant à la main, à la structure métallique conçue par Eiffel, préalablement construite en dehors des ateliers parisiens. En effet, il avait été décidé que la Statue serait d'abord érigée à Paris pour y être présentée aux représentants américains, avant d'être démontée et expédiée par bateau aux Etats-Unis.

Le 4 juillet 1884, la Statue achevée est présentée au Ministre américain au cours d'une cérémonie impressionnante et reste ensuite ouverte aux visiteurs pendant plusieurs mois, jusqu'à la fin de l'année, où l'on commence à la démonter en vue de l'expédier à New York. En mai 1885, elle est chargée en pièces détachées à bord d'un navire de guerre français qui touchera New York en juin.

La première tâche du Comité américain avait été de convaincre le Congrès d'accepter ce don de la France, de lui offrir un site convenable et d'en prévoir l'entretien. Les autorisations d'engagement de dépenses requises avaient été votées au début de 1877, et le site retenu fut celui qui avait la préférence de Bartholdi, à savoir, Fort Wood, batterie militaire récemment désaffectée située sur Bedloe's Island, dans l'avant-port de New York.

C'est Joseph Pulitzer, propriétaire et directeur du journal The (New York) World, qui, par une campagne de presse savamment orchestrée, réussira à mobiliser l'opinion pour rassembler les fonds manquants pour achever la construction du piédestal. En mars 1885, il reprendra la croisade qu'il avait lancée en 1883 pour le "fonds pour le piédestal".

Le remontage de la Statue est une tâche délicate qui va occuper tout l'été et le début de l'automne de 1886. La Statue est enfin inaugurée le 28 octobre. Le Président Grover Cleveland accepte officiellement le don des Français. C'est Bartholdi lui-même qui dévoile la Statue. Dans la foule énorme qui se presse à la cérémonie, il y a un certain nombre de dignitaires français, mais il manque Edouard de Laboulaye, disparu en 1883 avant que la construction de la Statue n'ait été achevée à Paris. C'est Ferdinand de Lesseps, le "constructeur" du canal de Suez et successeur de Laboulaye à la présidence du Comité franco-américain, qui prononce le discours d'inauguration.

Sous les différentes administrations dont elle a successivement relevé, la Statue a toujours attiré beaucoup de visiteurs. Bien qu'elle ne soit pas en fait utilisée comme phare, elle est administrée jusqu'en 1901 par le Lighthouse Board du ministère fédéral des finances (Treasury). De 1901 à 1933, elle reste sous la tutelle

du ministère de la guerre, encore qu'elle ait été (ainsi que ses abords immédiats) déclarée Monument historique en 1924 sur décision du Président Calvin Coolidge. En 1933, le Monument national de la Statue de la Liberté est intégré au National Park System en même temps qu'un certain nombre d'autres biens historiques, mais le reste de l'île demeurera sous l'autorité de l'armée jusqu'en 1937.

En l'espace d'un siècle, la valeur symbolique de la Statue a évolué et s'est beaucoup enrichie. Devenue l'un des symboles les plus prestigieux des Etats-Unis, la Statue de la Liberté demeure aussi l'expression durable de l'amitié entre la France et les Etats-Unis d'Amérique. Etant située à proximité d'Ellis Island, premier point d'accueil des millions d'immigrants et de réfugiés débarqués aux Etats-Unis entre 1892 et 1954, elle s'est imposée dans son rôle de "Mère des exilés". Ce sentiment a été le facteur déterminant du principal changement qui y ait été apporté au cours des dernières années : l'installation, d'après des plans conçus sous le Président Kennedy, du Musée américain de l'immigration dans un bâtiment construit autour de la base du monument.

(e) Bibliographie

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.../...

## 4. ETAT DE PRESERVATION/DE CONSERVATION

## (a) Diagnostic

Une étude faite récemment par une équipe internationale d'experts français et américains, à partir d'une série de monographies, a confirmé l'existence de très graves problèmes en ce qui concerne l'état de préservation de la Statue de la Liberté. On trouvera une analyse détaillée de la nature de ces problèmes, ainsi que des différentes solutions proposées pour y remédier, dans Statue of Liberty Architectural and Engineering Report, publié en juillet 1983 par le Comité franco-américain pour la restauration de la Statue de la Liberté.

La section de ce rapport intitulée "The Present Condition of the Statue" fait le point de tout ce que l'on sait actuellement de l'état de la Statue. Le Comité a obligeamment accepté que le texte intégral du rapport soit joint sous forme d'appendice à la présente proposition d'inscription. (Voir Annexe).

Sur un plan général, les problèmes de préservation de la Statue sont dus à la fragilité et à la vulnérabilité des matériaux dont elle est constituée et à leurs interactions parfois nocives, au fait qu'elle est exposée depuis très longtemps à l'action d'un climat maritime dans une des régions les plus industrialisées des Etats-Unis et à l'incidence de la masse de visiteurs considérable qu'elle accueille chaque année (de l'ordre de 1,8 million en général dans la période récente).

La conjugaison et les effets cumulés de ces éléments imposent aujourd'hui une rénovation complète de l'armature et de l'enveloppe de cuivre si l'on veut éviter des conséquences irrémédiables. Les indications qui suivent donneront un aperçu de ces problèmes :

- certains éléments de la charpente en fer constituant la structure principale de la Statue sont déformés par la corrosion du métal ;

- les fers plats qui, épousant la forme intérieure de l'enveloppe de cuivre, forment un treillis qui lui sert d'armature, sont gravement endommagés. Ils se sont lentement détériorés par un effet d'électrolyse entre le fer et les plaques de cuivre. Cette armature comprend plus de 2.000 fers plats, dont un grand nombre, par ce phénomène de corrosion, ont perdu jusqu'à la moitié de leur épaisseur initiale. De plus, la rouille ayant fait des ravages, les rivets ont traversé l'enveloppe de cuivre aux endroits où les fers sont fixés à l'enveloppe extérieure par des étriers de cuivre ;

- la couche protectrice de matériau bitumineux, qui, à l'origine, empêchait le cuivre et le fer d'entrer en contact et laissait un certain jeu aux fers dans leurs étriers de cuivre, a depuis longtemps presque entièrement disparu ;

.../...

- la partie de l'enveloppe extérieure de la Statue qui a le plus souffert est la torche. Sa structure est dans un tel état qu'il faut la remplacer.

En tout état de cause, toutes les sections de l'enveloppe de cuivre sont actuellement passées au crible. Les effets des polluants et notamment des pluies acides, qui rongent le métal en facilitant la dissolution de sa patine protectrice, sont extrêmement inquiétants. Ajoutés aux intempéries, ils contribuent à réduire l'épaisseur de l'enveloppe de la Statue. Un contrôle préliminaire a révélé que la dégradation ainsi causée en un siècle était inférieure à 10%.

- (b) Agents responsables de la préservation ou de la conservation
- Ce sont les autorités énumérées à la Section 2(c). Toutefois, par fidélité à l'esprit dans lequel la Statue a été construite, les administrations fédérales sont secondées dans leur tâche par trois comités, qui rassemblent divers groupes d'organismes publics, organisations privées et particuliers dans un même effort bénévole en vue d'assurer la restauration de la Statue : le Comité franco-américain pour le centenaire de la Statue de la Liberté et le Comité franco-américain pour la restauration de la Statue de la Liberté, organismes internationaux tous deux créés à l'initiative de la France, ainsi qu'un organisme américain, la Commission pour le centenaire de la Statue de la Liberté-Ellis Island, et l'institution qui est son agent d'exécution, la Fondation pour la Statue de la Liberté-Ellis Island.
- (c) Historique de la préservation ou de la conservation
- Abstraction faite d'essais d'amélioration du système d'éclairage, décrits par ailleurs, la Statue n'a fait l'objet que de réparations limitées au fil des ans. D'importants travaux de réfection avaient été entrepris en 1937, lorsqu'on avait découvert qu'il fallait remplacer certains escaliers et plates-formes du piédestal. La structure avait ensuite fait l'objet d'une inspection complète, et de nouveaux travaux avaient été effectués : les pointes de la couronne avaient été retirées, puis refaites avec des armatures en fer neuves, et l'on avait remplacé les parties rouillées de la charpente métallique, de même que les rivets desserrés ou manquants. On ne toucha pas à l'escalier situé à l'intérieur de la Statue elle-même.

4. ETAT DE PRESERVATION/  
DE CONSERVATION

(c) Historique de la  
préservation ou de  
la conservation (suite)

En 1940, on a renforcé la structure reliant l'ossature métallique au pylone central. Un système de chauffage a été installé en 1949 dans la base de la Statue, car la condensation à l'intérieur du piédestal avait endommagé la structure et ses accessoires, et il régnait dans la Statue en certaines saisons une atmosphère humide et froide des plus désagréables.

(d) Moyens de préservation  
ou de conservation

Financement :

La préservation du Monument national de la Statue de la Liberté est une obligation prescrite par la législation fédérale, qui prévoit un financement de base à cet effet par l'ouverture chaque année de crédits au titre du budget ordinaire du National Park Service, dont le montant pour l'exercice en cours (1983) est de 1.454.000 dollars, coûts de personnel compris.

Pour les besoins spéciaux correspondant aux travaux de restauration de la Statue et d'aménagement de Liberty Island prévus pour la période 1983-1986, la Fondation pour la Statue de la Liberté-Ellis Island compte apporter une contribution de l'ordre de 40 millions de dollars (ressources financières, matériaux et services). La Commission pour le centenaire de la Statue a de son côté l'intention d'instituer une dotation permanente pour la préservation et l'entretien du Monument national de la Statue de la Liberté.

Pour réunir ces fonds on va lancer une campagne publique de souscriptions comme celle qui avait permis de financer la construction du piédestal de la Statue dans les années 1880. Un montant de 15 à 20 millions de dollars sera affecté à la restauration de la Statue, et une vingtaine de millions seront consacrés aux aménagements nécessaires sur l'ensemble de l'île.

.../...

A ce jour, l'action menée aux Etats-Unis par la Fondation pour recueillir des fonds a donné des résultats extraordinaires auprès de divers milieux, et notamment des organisations syndicales, des entreprises et sociétés privées et des philanthropes. Des dons modestes ont en outre été spontanément versés par de simples particuliers et par des enfants des écoles.

#### Personnel :

Le tableau des effectifs du Monument national de la Statue de la Liberté comprend 19 postes permanents à plein temps, auxquels s'ajoute l'équivalent de 28,5 années de travail de postes temporaires ou saisonniers, le personnel employé à ce titre étant évidemment plus nombreux au plus fort de la saison touristique. Le personnel employé à plein temps comprend un conservateur, plusieurs techniciens qualifiés en muséologie, un bibliothécaire, un photographe, plusieurs agents chargés de l'application de la loi et des spécialistes des services destinés au public. Des services d'entretien et de réparation en cas d'urgence sont assurés 24 heures sur 24 par les agents du Parc national, dont beaucoup résident sur l'île.

Les spécialistes qualifiés du Parc national peuvent s'appuyer dans leur travail sur des services techniques et des services de recherche, de planification, d'accueil du public et de conservation des édifices assurés par les Centres de services du National Park Service de Denver (Colorado) et de Harpers Ferry (Virginie-Occidentale). La coordination des activités des experts envoyés sur place est assurée par le personnel des services culturels du Bureau régional de Boston (Massachusetts) du National Park Service.

#### Projets de restauration :

En collaboration avec le Comité franco-américain pour la restauration de la Statue de la Liberté et la Commission pour le centenaire de la Statue de la Liberté-Ellis Island, le National Park Service a pris des décisions très importantes sur les travaux à exécuter pour restaurer et préserver la Statue et en faciliter l'accès au public. L'achèvement de ces travaux est prévu pour 1986, année du centenaire de l'inauguration de la Statue.

Les interventions les plus urgentes, qui concernent la restauration et la préservation à long terme de la Statue, sont les suivantes :

- Le treillis intérieur qui sous-tend le revêtement de cuivre de la Statue sera entièrement remplacé. Des alliages modernes remplaceront les quelque 2.000 segments de fers plats (représentant une longueur de l'ordre de 3.000 mètres) qui ont été érodés par un phénomène de catalyse entre la charpente et l'enveloppe extérieure.

- La charpente d'origine en fer étant en bon état, il n'y a que le bras et la jointure de l'épaule à renforcer et à reconstruire.

- On tâchera de réparer le bras droit de la Statue, qui porte la torche, sans le démonter. Des échafaudages seront mis en place et des pans de l'enveloppe de cuivre retirés avant que la question ne soit définitivement tranchée. S'il faut enlever le bras, ce sera fait au niveau de la jointure de l'épaule.

- La torche fragile qui surplombe la balcon panoramique sera enlevée et reconstruite. L'original pourra être installé dans le Musée américain de l'immigration. Il faut aussi en remplacer toute la partie ornementale en cuivre et installer du matériel neuf de verrerie et d'éclairage en respectant la forme du modèle.

- Des artisans utilisant des techniques traditionnelles rendront leur aspect initial aux parties du revêtement de cuivre qui ont été déformées par l'oxydation anodique et la dilatation de l'armature en fer que celle-ci a entraînée.

- L'extérieur de la Statue sera entièrement nettoyé aux détergents pour éliminer les taches de rouille, particules de polluants et autres souillures. La patine de vert-de-gris sera stabilisée par un traitement anti-corrosion.

- Toute la peinture intérieure et ce qui subsiste de la couche protectrice bitumineuse initialement appliquée entre l'enveloppe de cuivre et l'armature de fer seront enlevés. Censé empêcher la corrosion, le bitume a en fait retenu une humidité nuisible. La surface interne de l'enveloppe de la Statue sera également traitée avec une préparation anti-corrosion.

- Un nouveau système de ventilation de tout l'intérieur de la Statue y assurera une meilleure circulation de l'air, grâce à quoi l'atmosphère sera moins chargée d'humidité et de gaz carbonique, tous deux néfastes.

Par ailleurs, divers changements sont prévus pour la facilité d'accès et l'agrément des visiteurs :

- L'escalier hélicoïdal qui mène du sommet du piédestal à la salle panoramique située dans la couronne sera conservé, mais muni d'une rampe plus large et d'autres dispositifs de sécurité, et de nouveaux paliers seront aménagés pour que les visiteurs puissent faire des pauses. Ces améliorations permettront en outre de mieux voir la structure interne de la Statue.

- Une mezzanine sera ajoutée dans le piédestal, dont le niveau supérieur, abaissé en 1950 lors de l'installation de l'ascenseur actuel, sera rehaussé pour retrouver sa position initiale. Cela facilitera la circulation du public et fournira un abri couvert pour les files d'attente.

- Un ascenseur de plus grandes dimensions, pouvant être utilisé par les personnes handicapées, remplacera celui qui mène actuellement du rez-de-chaussée au balcon panoramique.

- Un mini-ascenseur de secours reliant le niveau du musée à celui de l'épaule de la Statue sera installé; il servira aussi à l'entretien.

- La Statue sera entièrement équipée, à l'intérieur et à l'extérieur, de caméras de télévision en circuit fermé et de systèmes d'alarme modernes, pour permettre aux personnes handicapées et aux visiteurs qui ne sont pas en état de grimper jusqu'à la couronne d'avoir une vue d'ensemble depuis la colonnade. De plus, ces dispositifs amélioreront les conditions de sécurité dans la Statue en la protégeant mieux contre les intrusions et les incendies.

- La salle vitrée de la couronne, d'où les visiteurs peuvent admirer la rade de New York, sera remodelée de manière à être plus facile d'accès et à permettre de mieux voir le panorama.

- Tout l'éclairage extérieur et intérieur de la Statue sera remplacé.

Les abords de la Statue et ses logistiques sur l'île feront eux aussi l'objet d'aménagements. Les changements prévus sont les suivants :

- Agrandissement du bassin actuel en vue d'améliorer la liaison avec les bâtiments de l'administration et de la concession.

- Rénovation des bâtiments de l'administration et de la concession, et notamment installation de toilettes à l'usage des personnes handicapées.

- Nouvel aménagement du paysage (y compris de nouvelles allées pour les piétons), modernisation des équipements et autres améliorations du site.

(e) Plans de gestion

Le National Park Service fédéral gère les biens relevant de sa compétence conformément à des plans de gestion générale à long terme détaillés, qui sont élaborés à intervalles assez longs ou au gré des besoins ; ces plans sont complétés par des plans de gestion des ressources, des plans de protection foncière et des directives provisoires. Les plans à long terme définissent la stratégie à appliquer pour atteindre les objectifs de gestion fixés pour certaines installations. L'exploitation des Parcs est soumise à une analyse systémique intégrée. Les problèmes de ressources concernent notamment les services destinés au public, la conservation des édifices et la protection de l'environnement.

Le Plan de gestion générale pour le Monument national de la Statue de la Liberté a été approuvé en septembre 1982. Une copie de ce plan est jointe à l'original de la présente proposition d'inscription. (Voir Annexe).

5. JUSTIFICATION DE L'INSCRIPTION SUR LA  
LISTE DU PATRIMOINE MONDIAL

(a) Bien culturel

Critères applicables :

La Statue de la Liberté éclairant le monde est proposée pour inscription sur la Liste du patrimoine mondial en vertu des critères suivants :

(I) en sa qualité de réalisation artistique unique et de chef-d'oeuvre de l'esprit créateur de l'homme ; (IV) en tant qu'exemple éminent d'un type de structure illustrant une situation historique significative ; (VI) parce que la Statue est un bien directement et matériellement associé à des idées, à des croyances et à des événements ayant une signification historique universelle.

Résumé :

La Statue de la Liberté marque le triomphe de l'art et du génie civil de la fin du XIXe siècle et incarne les idéaux philosophiques du siècle des Lumières. A l'époque de sa création, elle personnifiait l'esprit et les aspirations, en même temps que le génie technique et artistique, de la France. Elle célèbre une tradition de sculpture monumentale qui remonte à l'antiquité et que le XIXe siècle a retrouvée en lui donnant une expression nouvelle.

La Statue commémore l'alliance entre la France et les Etats-Unis d'Amérique pendant la Guerre d'indépendance des Etats-Unis, qui a profondément modifié le cours de l'histoire du monde. En cette fin du XXe siècle, elle demeure le symbole de deux siècles d'amitié et de coopération franco-américaines. L'ironie veut que ce don du peuple de France au peuple des Etats-Unis, qui est sans doute aujourd'hui pour elle le symbole le plus précieux de l'unité nationale, des idéaux patriotiques et de la vocation traditionnelle de terre d'asile des Etats-Unis, avait à l'origine été accueilli avec scepticisme par la nation américaine.

La forme extérieure de la figure de la Statue est un hommage à ses origines classiques et offre l'image qui en a fait un symbole si riche. Avec le recul, on constate que l'intérieur de la Statue était un présage de l'avenir du triple point de vue de l'ingénierie, de l'architecture et de l'art. Ainsi, tout en évoquant par sa forme les sculptures monumentales qui comptent parmi les merveilles de l'Antiquité et en ayant imposé à nouveau cette tradition ancienne à l'époque de sa création, elle présente des éléments qui annoncent le XXe siècle du point de vue de la technologie comme de la méthode artistique. Ces différents aspects sont d'ailleurs intimement liés au double dessein qui a présidé à sa conception : être à la fois un symbole et un instrument d'aide à la navigation.

Conclusion :

La Statue de la Liberté a accédé à l'immortalité à cause des contrastes qu'elle offre avec d'autres figures monumentales. Nombreux sont les monuments et autres édifices gigantesques qui ont été édifiés avec la sueur d'esclaves ou de forçats ou le produit d'impôts exorbitants - bien souvent en l'honneur de mégalomanes. D'autres statues colossales ont été érigées à la gloire de héros nationaux ou de figures ou symboles religieux. Cependant, même inspiré par des élans créateurs aussi respectables, l'art monumental a toujours au fond trouvé sa source et ses instruments d'expression dans des aspirations et des efforts purement nationaux.

La Statue de la Liberté est un exemple rare, sinon unique, à son époque, de monument conçu essentiellement comme un geste d'amitié internationale et cédé par ses créateurs au peuple d'un autre pays. Particularité remarquable, de très nombreux citoyens des deux pays ont participé à ce don et à sa réception. La Statue a été parrainée non pas par des personnalités fortunées ou influentes ou par des gouvernements, mais par les peuples des deux nations. Et ce don était d'autant plus extraordinaire qu'il alliait un projet intellectuel et une participation populaire massive.

Ainsi, la Statue de la Liberté brave le temps, riche de significations multiples. Son importance, tant sur le plan de l'ingénierie que sur celui de l'art, doit être soulignée, car elle occupe dans ces deux domaines une place particulièrement brillante. Mais plus encore peut-être que ces deux aspects importants, c'est sans doute la richesse de sa valeur symbolique qui lui vaut sa célébrité mondiale.

La raison première de la construction de la Statue, conçue comme l'expression d'un geste d'amitié internationale, demeure le fondement de sa portée universelle. Laboulaye avait donc raison à certains égards lorsqu'il déclarait :

"Puisse cette Statue, monument à une amitié ancienne, résister au temps et aux tempêtes. Dans un siècle, l'Amérique, avec une population immense, célébrera son deuxième centenaire. Elle nous aura oubliés, mais elle n'aura oublié ni Washington, ni Lafayette. Cette Statue de la Liberté, fruit d'un effort commun, préservera ces souvenirs précieux qui tissent les liens unissant nos deux nations ; elle préservera dans les générations futures, comme une tradition sacrée, l'amitié éternelle des Etats-Unis et de la France".

Il reste que c'est Jean Jules Jusserand, à l'époque Ambassadeur de France aux Etats-Unis, qui a trouvé l'interprétation la plus juste, en déclarant, lors de la cérémonie d'inauguration du système d'éclairage du monument en 1916 :

.../...

"Ce n'est pas à la gloire d'un homme, ce n'est pas à la gloire d'une nation que la Statue a été érigée ; ni d'un homme, quels que soient sa réputation et son mérite, ni d'une nation, si grande soit-elle. Elle a été érigée à la gloire d'une idée - idée plus grande qu'aucun homme ou qu'aucune nation, plus grande que la France ou les Etats-Unis, ou tout autre pays, l'idée de la Liberté".

Signature (au nom de l'Etat partie)

Nom et prénom : J. Craig Potter

Titre : Secrétaire d'Etat adjoint p.i. chargé des pêches  
et de la faune terrestre et des Parcs

Date : 9 décembre 1983

La Statue de la Liberté

On trouvera dans le dossier de proposition d'inscription concernant le bien sus-mentionné des indications plus détaillées sur la plupart des rubriques de la formule de proposition d'inscription. De plus, à l'appui de leur proposition d'inscription, les Etats-Unis d'Amérique ont fourni les documents suivants :

1. 1 carte indiquant l'emplacement de Liberty Island ;
2. 1 plan général de l'île ;
3. la publication "Statue of Liberty Report" à l'intention du Comité franco-américain pour la restauration de la Statue de la Liberté (14 juillet 1983) ;
4. 1 plan de gestion générale (septembre 1982) ;
5. 1 série de photographies en noir et blanc ;
6. 1 bibliographie exhaustive.

Le dossier complet de proposition d'inscription, y compris la documentation indiquée ci-dessus, peut être consulté à la Division du patrimoine culturel de l'Unesco et sera disponible lors des réunions du Bureau du Comité du patrimoine mondial et du Comité lui-même.

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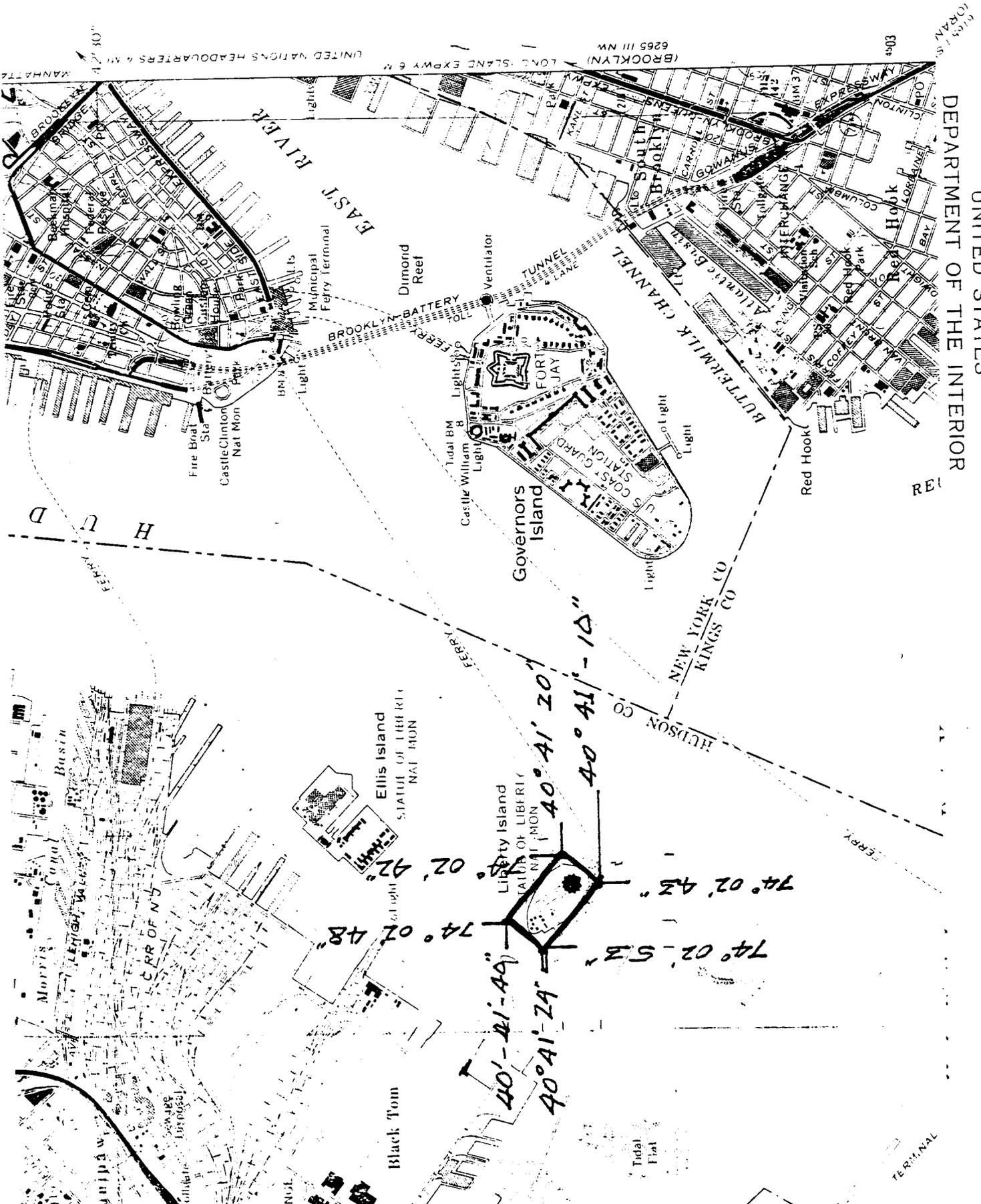
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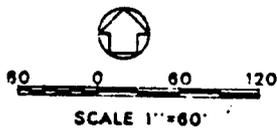
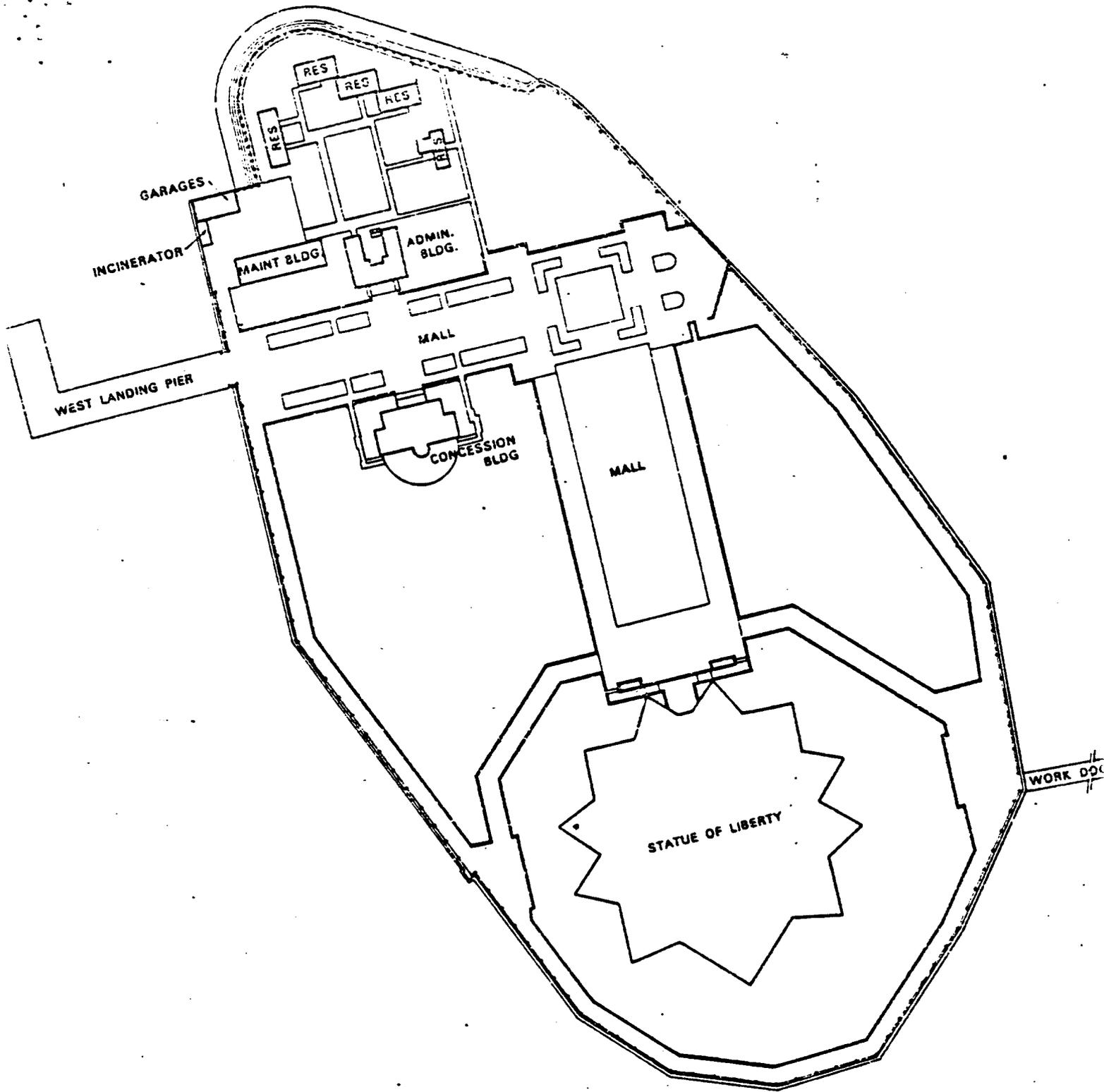
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UNITED STATES

DEPARTMENT OF THE INTERIOR





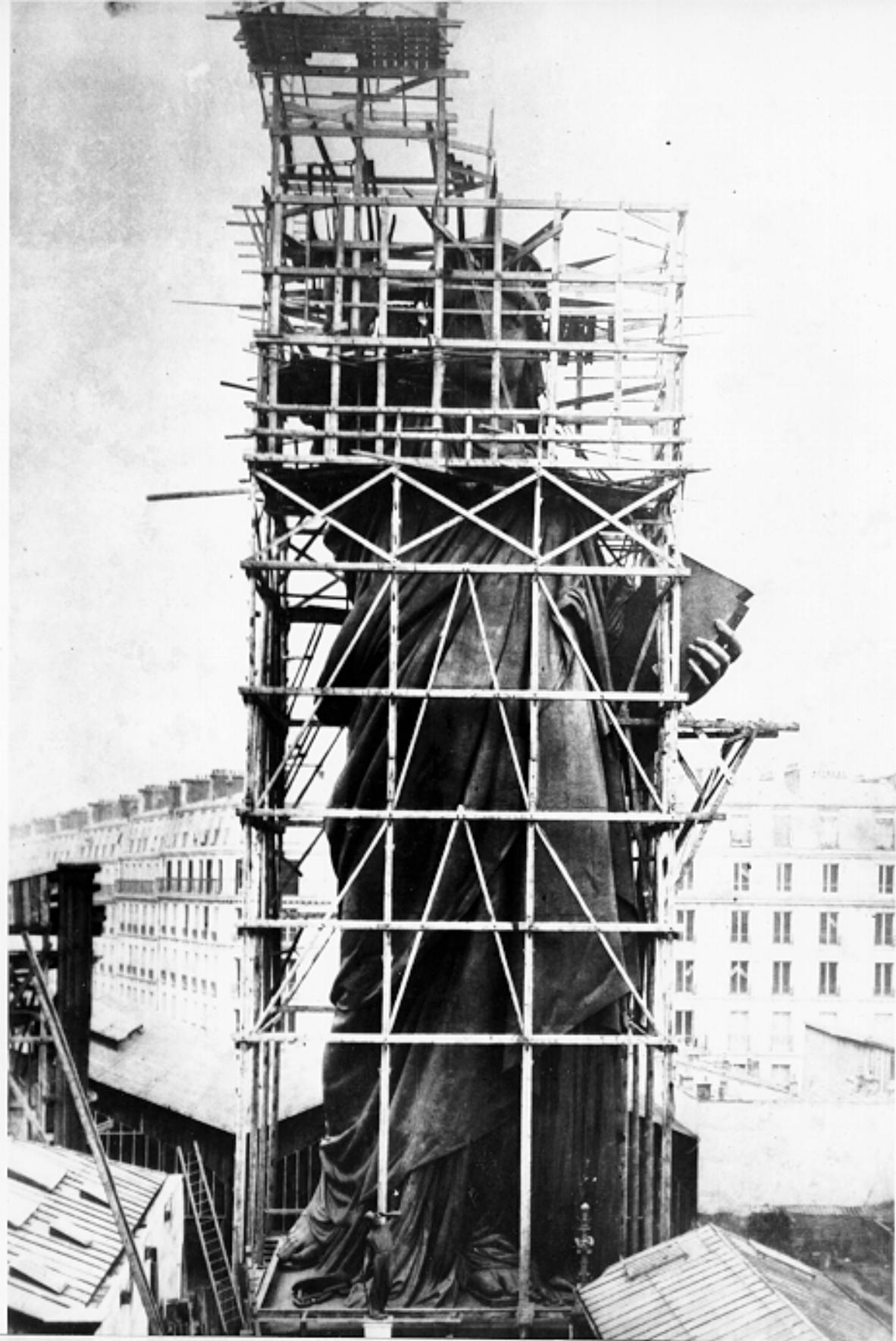
**EXISTING CONDITIONS  
LIBERTY ISLAND  
STATUE OF LIBERTY NATIONAL MONUMENT  
NEW YORK / NEW JERSEY**

UNITED STATES DEPARTMENT OF THE INTERIOR / NATIONAL PARK SERVICE

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General view of Liberty Island from the northwest.



The completed Statue rising above the rooftops of Paris (1883).

# ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES  
 CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES  
 CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS  
 МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL

WORLD HERITAGE LIST N° 307

<p><b>A) IDENTIFICATION</b></p>	<p><b>A) IDENTIFICATION</b></p>
<p><u>Bien proposé:</u> La Statue de la Liberté</p> <p><u>Lieu:</u> Etat de New York</p> <p><u>Etat partie:</u> Etats-Unis d'Amérique</p> <p><u>Date:</u> 28 décembre 1983</p>	<p><u>Nomination:</u> The Statue of Liberty</p> <p><u>Location:</u> New York State</p> <p><u>State party:</u> United States of America</p> <p><u>Date:</u> December 28, 1983</p>
<p><b>B) RECOMMANDATION DE L'ICOMOS</b></p>	<p><b>B) ICOMOS RECOMMENDATION</b></p>
<p>Que ce bien culturel soit inscrit sur la Liste du Patrimoine Mondial au titre des critères I et VI.</p>	<p>That the proposed cultural property be included on the World Heritage List based on the criteria I and VI.</p>
<p><b>C) JUSTIFICATION</b></p>	<p><b>C) JUSTIFICATION</b></p>
<p>Au cours de la seconde moitié du XIX<sup>ème</sup> siècle, la population des Etats-Unis d'Amérique double presque en trente ans, passant de 38.500.000 habitants en 1870 à 76.000.000 en 1900. Cette prodigieuse croissance est principalement due à l'immigration, qui atteint à cette époque une ampleur sans précédent.</p> <p>De 1840 à 1880, 9.438.000 étrangers débarquèrent aux Etats-Unis, parmi lesquels, outre les Britanniques, 31% d'Allemands, 19% d'Irlandais, 10% de Scandinaves. De 1880 à 1914, le chiffre des immigrants atteignit 22.000.000, provenant cette fois en majorité de l'Europe latine et slave.</p> <p>C'est dans ce contexte que la commande de la Statue de la Liberté au sculpteur français Frédéric-Auguste Bartholdi prend tout son sens. La statue, de 46 mètres de haut, fut inaugurée officiellement en 1886 dans Liberty Is-</p>	<p>During the second half of the 19<sup>th</sup> century, the population of the United States of America nearly doubled in thirty years, from 38,500,000 inhabitants in 1870 to 76,000,000 in 1900. This prodigious growth is principally due to immigration, which reached, at that time, an unprecedented high.</p> <p>Between 1840 and 1880, 9,438,000 foreigners landed in the United States, among which, besides the British, were 31% Germans, 19% Irish and 10% Scandinavian. Between 1880 and 1914, the number of immigrants reached 22,000,000, this time deriving mainly from southern and eastern Europe.</p> <p>It is within this context that the order for the Statue of Liberty was given to the French sculptor, Frédéric-Auguste Bartholdi. The statue, 46 meters in height, was officially inaugurated in 1886 on Liberty Island, a small island si-</p>

land, petit îlot situé à l'entrée du port de New York, à un kilomètre environ du lieu de débarquement des émigrants, pour qui elle symbolisait les idéaux de justice et de progrès de Washington et de Lincoln.

L'ICOMOS estime que la Statue de la Liberté peut être inscrite sur la Liste du Patrimoine Mondial au titre des critères I et VI.

- critère I : ce colosse est un chef d'oeuvre de l'esprit créateur de l'homme. Sa construction dans l'atelier de Bartholdi, rue de Chazelles, à Paris, représente l'une des grandes prouesses techniques du XIX<sup>ème</sup> siècle.

Gustave Eiffel conçut et exécuta la charpente métallique qui devait former l'armature de la statue; l'enveloppe fut constituée de plaques de cuivre repoussées au marteau dans des moules de bois dur d'après des modèles de plâtre en vraie grandeur. Ces plaques sont assemblées par soudure et par rivetage.

- critère VI. Dressée sur un socle de pierre haut de 27 mètres, la statue accueillait les immigrants à l'entrée du port de New York. Elle est ainsi directement et matériellement associée à un événement de signification et de portée universelles : le peuplement des Etats-Unis d'Amérique, creuset de populations disparates dans la seconde moitié du XIX<sup>ème</sup> siècle.

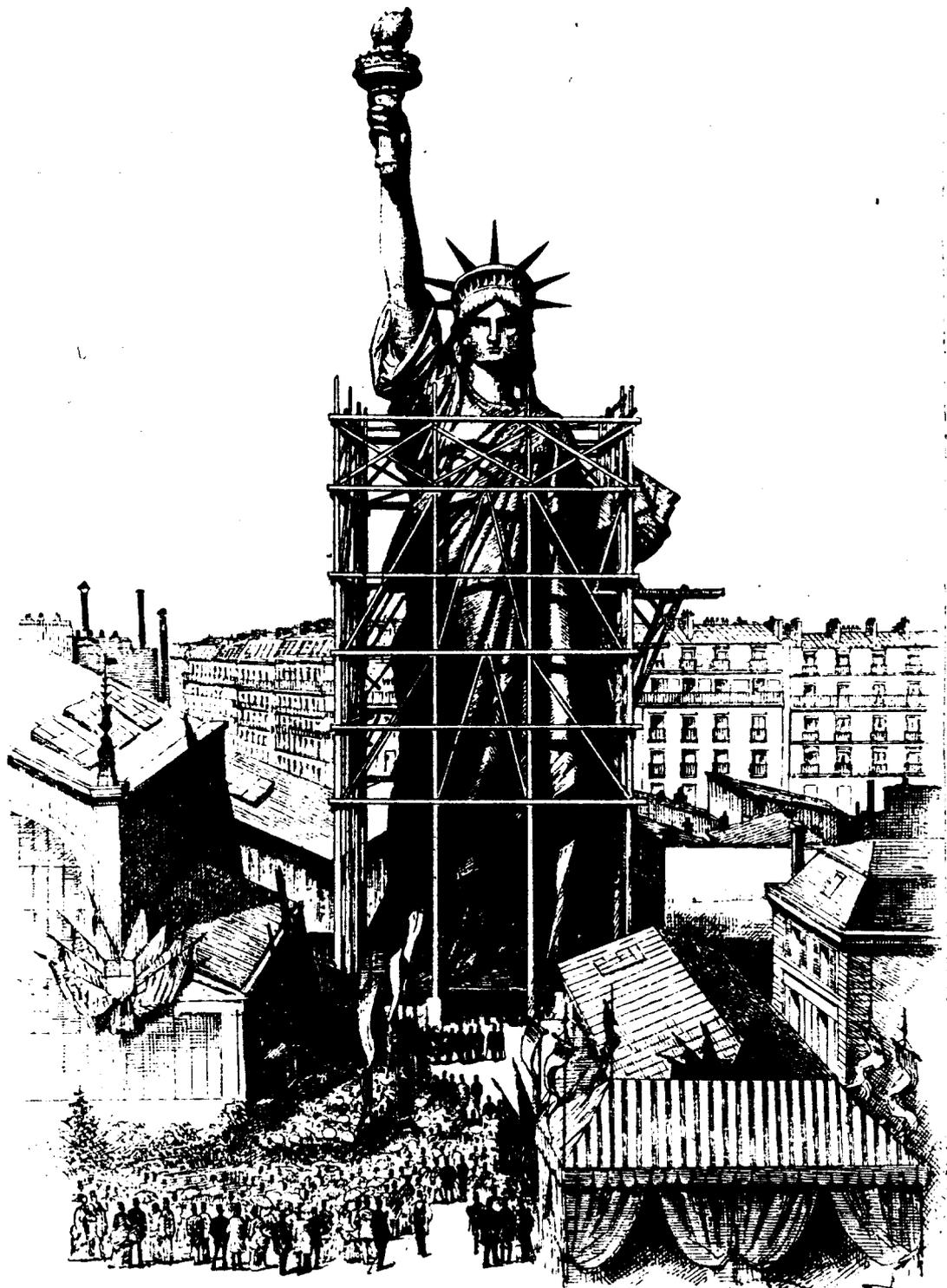
Le fait que la statue ait été exécutée en Europe, par un sculpteur français, au terme d'une souscription internationale, renforce l'intérêt symbolique de cette oeuvre mondialement connue.

tuated at the entrance to New York harbour, ca. one kilometer from the landing point of the immigrants, for whom it symbolized the ideals of Washington and Lincoln.

ICOMOS considers the Statue of Liberty should be included on the World Heritage List based on criteria I and VI - criterion I : this colossus is a masterpiece of the creative spirit of man. Its construction in the studios of Bartholdi, rue de Chazelles, in Paris, represents one of the greatest technical exploits of the 19th century. Gustave Eiffel conceived and executed the metallic skeleton which was to form the interior framework; the exterior "envelop" was composed of brass plaques, chased by hammering them in hard wood moulds made from like-size plaster models. These plaques were then soldered and riveted together.

- criterion VI : placed on a stone pedestal, 27 meters in height, the statue welcomed immigrants at the entrance to New York harbour. It is, thus, directly and materially associated with an event of outstanding universal significance : the populating of the United States, the melting pot of disparate peoples in the second half of the 19th century.

The fact that the statue, whose funds were raised by international subscription, was executed in Europe, by a French sculptor, strengthens the symbolic interest of this world renowned work.



La Statue terminée et remise à M<sup>r</sup> Morton  
Ministre des Etats-Unis le 4 Juillet 1884

